8-1-1939

Volume 57, Number 08 (August 1939)

James Francis Cooke

THE ETUDE

August 1939 Price 25 Cents

music magazine

CARREÑO, "The Empress of the Keyboard" — Anton Rubinstein.

PIANO TEACHING RESPONSIBILITIES ARE MET BEST WITH WELL-CHOSEN MATERIALS—

THE TESTING OF THE MERITS OF THESE WORKS IS SUGGESTED

(Teachers May Secure Any of These Publications for Examination)

MUSIC PLAY FOR EVERY DAY

THE GATEWAY TO PIANO PLAYING

A happy combination of work and play, game-like procedures for inculcating in juvenile minds a love of good music while they are learning the fundamentals of piano playing, make this book a favorite with teachers in the instruction of 5 to 8 year old beginners. Includes the fascinating picture "The Fairyland of Music," a practical keyboard chart, and "cut-outs" to be pasted in the book.

Price, $1.25

In Four Books—Each 40 cents

ADA RICHTER'S KINDERGARTEN CLASS BOOK

A PIANO APPROACH FOR LITTLE TOTS

A novel presentation of the fundamentals of music, through the medium of the favorite childhood story "Goldilocks and the Three Bears," soon has youngsters of 4 to 6 years playing from notes. Includes a little playlet for pupils' recitals and interesting illustrations which may be colored with paints or crayons.

Price, $1.00

BILBRO'S MIDDLE C KINDERGARTEN BOOK

A VERY FIRST MUSICAL STUDY

By Mathilde Bilbro

Long a standard piano teaching work used for the very first instruction of very young beginners, now presented in the modern Middle C approach. The author, a practical teacher specializing in the instruction of juveniles, has put into this work much of her talent for writing tuneful piano music that appeals to children.

Price, 75 cents

TUNES FOR TINY TOTS

A PIANO METHOD FOR PRE-SCHOOL BEGINNERS

By John M. Williams

Thousands of teachers regularly use the piano teaching material of this noted pedagogical authority. Here, in this book, he gives his procedures for tiny tots, beginning with an immediate introduction to the keyboard and the Grand Staff and continuing with delightful little tunes and verses designed to prepare the pupil for the regular instruction book.

Price, 75 cents

ADVENTURES IN MUSIC LAND

A MODERN INSTRUCTION BOOK FOR YOUNG PEOPLE

By Ella Ketterer

Miss Ketterer has composed many popular piano teaching pieces in the early grades, and her remarkable success in the teaching profession is readily understandable after examining the material in this helpful piano instruction book. Interspersed throughout are attractive little pieces, quite a few with verses that may be sung. This book goes much further in tonality than the average beginner's book.

Price, $1.00

THE FIRST YEAR AT THE PIANO

By John M. Williams

This is the first in a course of instruction books widely used by piano teachers for students between the ages of 9 and 14 years. As explained in the author's Normal Classes, which have been given in all parts of the country, the work is designed for rapid, but thorough progress. Following this book John M. Williams' superb "Year by Year" course supplies excellent, result-producing, and pupil-pleasing study material in *Second Year at the Piano* ($1.00), *Third Year at the Piano* ($1.00), *Fourth Year at the Piano* ($1.00), and *Fifth Year at the Piano* ($1.00).

Price, $1.00

In Four Books—Each 35 cents

BEGINNER'S BOOK

SCHOOL FOR THE PIANO—VOLUME ONE

By Theodore Presser

Known to thousands of teachers and students as the "Red Book" this is one of the most frequently used elementary instruction books for the piano. Meeting fully the modern demand for beginning with the Middle C approach, it prepares the student for future advancement with sane, interesting study and recreation material. Taking the pupil as far as the beginning of scale study, this book is followed by *Student's Book, Vol. 2* ($1.00) and *Player's Book, Vol. 3* ($1.00).

Price, $1.00

TUNEFUL TASKS

TWENTY LITTLE TUNES IN ETUDE FORM

By John Thompson

Supplementary material is often most helpful in the first year of study at the piano, if the material is carefully selected and judiciously assigned. Dr. Thompson here presents 20 short studies covering points in first grade technic. There is a wide and most pleasing variety in the contents of this book.

Price, 75 cents

TECHNIC FOR BEGINNERS

PREPARATORY TO ALL STANDARD WORKS

By Anna Priscilla Risher

This book has been exceptionally successful because it presents, in an attractive manner, modern technical studies which prepare young pupils for future work on the studies of Pischna, Hanon, Philipp, etc. Fine for developing independent finger action.

Price, 75 cents

BEGINNING WITH THE PEDALS OF THE PIANO

By Helen L. Cramm

Miss Cramm, who has many successful juvenile publications to her credit, here gives young students excellent material for making a first acquaintance with the pedals. The pieces, while tuneful, are sufficiently easy for pupils in grade two to play, almost at sight.

Price, 75 cents

SHORT STUDY PIECES IN ALL KEYS

By Frederick A. Williams

Frequently students ready for third grade work have not a thorough acquaintance with tonality and later will be found complaining that they can't play in certain keys. Through the medium of tuneful study pieces in each of the major and minor keys this book helps the pupil in such instances.

Price, 60 cents

TWELVE MELODIOUS STUDIES

FEATURING SCALE AND CHORD FORMATIONS

By Carl Wilhelm Kern

Third grade pupils cannot be given too much drilling in the scales, particularly if it is done through such pleasing material as is presented in these studies by a writer especially gifted in combining the useful with the attractive.

Price, 60 cents

CZERNY-LIEBLING

SELECTED CZERNY STUDIES—IN THREE VOLS.

Selected and Edited by Emil Liebling

The "cream of Czerny" studies carefully and intelligently grouped in three volumes that will supply earnest students with material for technical practice from the second to the seventh grade.

Each Volume—Price, $1.00

PIANO TEACHERS!

Put a postal in the mails today addressed to us and requesting, with no obligation to yourself, our "Teachers' Price List of Dependable Piano Materials." Also ask for details of our liberal examination privileges.

FREE—Either or Both of These Booklets Showing Page Portions of Choice Piano Solos May be Obtained Free at Your Local Dealer or Direct from the Publisher.

"Good Friends for Your Piano Pupils to Meet" contains easily read reproductions of full page excerpts of twenty-three recently published piano pieces in grades one and two. The titles of the pieces and the list price of each in sheet form are:—

Dolly Dear (Richter) 30c, From a Foreign Land (Brandon) 25c, Song of the Brooklet (Kaiser) 25c, Bright Eyes (Price) 25c, Skipping Rope (Dunn) 25c, First Daffodil of Spring (Richter) 30c, At Sunday School (Arnold) 25c, Leap Frog (Stairs) 25c, My Jolly Pal (Hopkins) 25c, In and Out the Window (Richter) 30c, My Puppy (Adler) 25c, Day Dreams (Richter) 25c, Tattle Tale (Copeland) 25c, In the Sunshine (Chittenden) 25c, One Happy Day (Hansen) 25c, March of the Crickets (Endres) 25c, Happy Hans (Endres) 25c, A Woodland Story (Lindfors) 40c, Let's Be Gay (Steede) 25c, Venetienne, Barcarolle (Grant-Schaefer) 40c, Little Mountain Brook (Adler) 35c, A Spring Garden (McHale) 40c, Minstrel Boy (Miles) 25c.

"Adjudged Superior" gives full page specimens of fifteen new and worthy piano solo selections which range in stages of difficulty from grade three to grade six. The selections shown are:—

Mexican Moonlight, Tango (Vandevere) 35c, Boatman's Serenade (Grey) 40c, Sea Dreams, Barcarolle (Renton) 35c, The Princess Dances (Gaynor) 40c, Dancing In the Garden (Frickmer Skies (King) 40c, Autumn Sunset, Barcarolle (Williams) 40c, Sparkling Spray (Overholt) 35c, My Lady's Gavotte (Frick) 40c, Dancing Snowflakes (King) 40c, Blue Veils, Valse de Ballet (Federer) 40c, Dream Barque (Shumaker) 25c, Marche Carnaval (Zachara) 40c, Indian Summer (Adler) 40c.

THEODORE PRESSER CO.

MUSIC PUBLISHERS, DEALERS, AND IMPORTERS

1712 CHESTNUT ST. PHILADELPHIA, PA.

Musica Pan-America

The Hall of Americas

The Patio

PAN-AMERICAN UNION IN WASHINGTON

From this magnificent building in Washington are broadcast the Pan-American concerts which have been heard by millions.

THE magnificent continent of South America is probably far better known to citizens of the United States than ever before. Owing to unsettled conditions in Europe, vast numbers of tourists, who have heretofore set sail for Havre, Southampton, Hamburg or Naples, have bought passage upon the sumptuous liners for South American tours. Thus part of the annual treasure that went overseas to Europe was transferred to our sister republics to the South. In addition to this, air transit has brought the continent very close to us.

We hail this opportunity with joy. Latin-American in origin, the people of the countries of South America feel themselves just as much Americans as do the citizens of New Hampshire, Alabama, Iowa, Texas or Oregon. They are just as proud of their countries and just as zealous in their patriotism. It is highly desirable, for a multitude of reasons, that our citizens should come to know more and more of our fine neighbors to the South; and we welcome whole-heartedly their visits to us.

For years The Etude has read with the keenest interest the reports of musical progress in our sister republics. We have watched the cosmopolitan nature of their programs; we have observed the development of new and interesting musical ideas; we have sensed the coming of a new flavor in musical art, part Latin, part cosmopolitan, and part Indian. Moreover, they have sent us new and delightful rhythms and melodies, which have been warmly welcomed. The *Argentine Tango* as well as the *Brazilian Samba* and *Marcha* have a flavor that is most distinctive.

While all South America is Iberian in its culture, it must be remembered that Brazil, with more territory than the United States, and, with half the terrain and population of South America, is Portuguese and not Spanish. The mother country, Portugal, has produced comparatively few musicians of international renown. On the other hand, Brazil has given us music workers and composers of high ability and distinction.

To our minds, the greatest pianist born on this side of the Atlantic was the brilliant Venezuelan, Teresa Carreño, and we consider it a matter of peculiar good fortune to have known her very well indeed. The daughter of the Minister of Finance of her native country, who was a good amateur musician and her first teacher, she had unusual advantages in her native City of Caracas, where she was born December 22, 1853. An extraordinarily beautiful child, she made a sensation when she made her début in New York City at the age of nine. Much of her life was spent in the United States. She once said, "I speak American and not English." This she did with no suggestion of her Spanish-American heritage. Carreño was so American in her ways that she resembled a very Yankee aunt of the Editor, and he always laughingly addressed her as "Aunt Emma." Few people know of the influence of Carreño upon the life of Edward MacDowell. MacDowell was a capricious and somewhat difficult child. Carreño, who was one of his first teachers, tried to win him with affection and kisses, only to find them received with a boyish resentment. Then she threatened him with kisses if his work fell below what she expected. The strategy worked wonderfully. In speaking to your Editor, she once said, "The world will never know what a time I had in turning that Quaker into a musician." Later, however, she was of enormous service to him by playing his compositions, "everywhere."

For a time, Carreño studied with Louis Moreau Gottschalk. Your Editor's father knew Gottschalk well; and, once, when visiting him, father heard the child play. Gottschalk referred to her as "My South American diamond." Later, she studied with Chopin's pupil, Georges A. St. Clair Mathias in Paris, and then with Rubinstein, who declared her the "Empress of the Keyboard." At the age of thirteen she commenced her first European tours, which lasted over ten years. In the meantime, she had developed a beautiful voice. She married the operatic conductor, Giovanni Tagliapietra (1846-1921), who was a member of an old Venetian family of high distinction and was well known in New York as a vocal teacher. She joined his company on a tour of South America. Becom-

ing dissatisfied with him, she "told him to get out" and then went down into the orchestra pit and conducted the company for the remainder of the tour. She was married four times. Émile Sauret (1852-1920), the violinist, was her second husband. Her third husband was Eugène Francis Charles d'Albert (1864-1932), pianist and composer; and her fourth husband, Arturo Tagliapietra, was the brother of her first spouse. With him, a devoted and understanding consort, she spent her last years in happiness. Mme. Carreño was a woman of great personal understanding, fine spiritual nature, and high character. In conversations with her, she tearfully revealed to us her struggles to meet the shortcomings of her first husbands.

Judging from the performers we have heard and the compositions we have seen, South America is teeming with talent. When students, like Carreño or Guiomar Novaes, are put through a long period of serious study, magnificent results are obtained. Many of the simpler South American compositions are remarkable for alluring rhythms and an emotional charm often entirely wanting in northern climes. While the more or less distinctive Iberian themes are charming, it is not difficult to sense in more modern and representative works the aboriginal Indian and African elements which have a kind of genetic influence that is very powerful. It should never be forgotten that in the blood of many of our South American brothers run traces of the Incas, the Aztecs and the Mayas, who produced the most astounding aboriginal civilizations of the new world.

The majestic opera houses in the large South American cities indicate the popular love for song and the drama in Latin style. The conservatories are very individual in their appeal and in their methods, which are based upon European types rather than those same types as adapted to conditions in the United States.

The Pan-American Union in Washington, as we have frequently noted, presents many concerts of original and folk compositions of the South American countries, played by our fine Naval and Military bands and orchestras. Thus, for some years, the citizens of the United States have heard the beautiful and impressive music of South America. These concerts have been sent by short wave radio to all of the South American countries and have been one of the strongest means we have discovered of promoting international amity. As Dr. Leo S. Rowe, director general, has continually pointed out, music is an international language, a kind of supertongue which is vastly superior to orations, arguments and debates, for bringing about a spirit of interappreciation. Let us have more and more interchange of musical interests with our sister republics.

Twenty Million Potential Players

THE Convention of the Music Industries which meets this month at the Hotel New Yorker, New York City, represents a very significant and necessary group of business enterprises concerned in the making of musical instruments, and in the collecting, production and sale of all of the materials that go into their manufacture.

It is hard for a novice to conceive how vast are the ramifications of these industries, which call upon the whole world for raw materials and parts.

If you are in New York and plan to visit the World's Fair, you will not find on the grounds of the Fair one very small fraction of the magnificent and immensely interesting display of materials, instruments and everything to do with music, that you will find in this "World's Fair of the Music Industries" at the Hotel New Yorker, Eighth Avenue and Thirty-Fourth Street. Several floors of this great hotel are given over to these industries, and *The Etude* advises its readers, who may be in New York from August first to third, not to miss this fine exposition which they may see without cost.

Unfortunately, there are no substantial and farreaching surveys of the actual numbers of music students and players in America. However, cross sections have been surveyed and we may make an estimate, which we believe is conservative, that there are at least twenty million players of musical instruments in America. The Piano Manufacturers Association reports that there are probably nine million players upon the piano.

The increase, during the past ten years, in the number of performers upon band and orchestral instruments, has been enormous. "Life," during the past year, estimated that there are one hundred and fifty thousand bands and orchestras in America. It is a very poor band or orchestra in these days that does not have at least thirty players. This would make four and a half million band players. In addition to these are the orchestra performers and players upon all manner of other instruments.

It is very gratifying to see a fine increase in the number of pianofortes manufactured. One dealer reports that he has increased the floor space in his factory over fifty thousand feet in four years.

The millions of dollars that have been spent upon musical instruments in the last decade are staggering. Wise publicists are beginning to look upon this as an invaluable investment.

The Music of Nineteen Hundred and Now

"TEMPORA mutantur, et nos mutamur in illis"; so runs the old Latin line. Indeed, times do change and we change with them. In the eight-hundred pound time capsule, which the Westinghouse Electric and Manufacturing Company have sunk in the New York City Fair Grounds (with the idea that some time in 2694 A.D., or thereabouts, some of our descendants may want to dig it up and look at the contents) there are three compositions which are supposed to represent the music of now:

1. *Finlandia* of Jean Sibelius;
2. *The Stars and Stripes Forever*, by John Philip Sousa;
3. *Flat Foot Floogie*, by Bud Green, Slim Gaillard and Slam Stewart.

So Easy!

ONCE in London we attended a concert at which Saint-Saëns was the artist. He was noted for his effortless, unpretentious playing. As we were leaving the hall an elderly gentleman remarked, "My word, wasn't it easy!" Of course, the ability to surmount great technical obstacles is the result of long and hard practice; but some players give the impression that the work is still one of "impossible" difficulty. When Siloti first played in America, as a comparatively young man (1898), he played with such astounding ease and impassivity that the public of that day was not impressed with his virtuosity. Liszt rhapsodies rained from his coat sleeves with so little exertion that he surely could not compare with the lathered gentlemen of the keyboard who made all the difficulties obvious by their snorts and gyrations.

We have an idea, however, that a great deal of music is made far too much of a physical struggle. We hunt out the hard way to do things. There is far too much time given to working out problems "at the keyboard," which should have been first worked out in the understanding. "Who taught you to make that marvelous trill?" we once asked d'Albert, after a Beethoven recital in Berlin. "Niemand," he answered, "Ich hab es immer gehabt." What he meant was that he heard in his mind's ear just how it should be played and then, with uninhibited fingers, played it. Of course he could have gone through the operose process of fighting it out with a metronome. Some can get it in no other way and then the difficulty is that it is hard to get rid of the suggestion of a mechanical background. Most people have a fine natural trill and do not realize it. Take your technical struggles easily, by letting your wits spare the callouses on your finger tips.

Music of the Woodland

A Musical Playlet

By

D. V. BENEDICT

CHARACTERS

Wishing Fairy (Toe-Dancer)

Dickie (Small Boy) *Bettie* (Small Girl)

Flowerets

Two Daisies Two Roses Two Bluebells

Birds

Owl—Master of Ceremonies

Two Woodpeckers	Cardinal	Bluejay
Humming Bird	Canary	Peacock
Meadow Lark	Heron	Song Sparrow
Mourning Dove	Nightingale	Mockingbird

COSTUMES

Children—play clothes Flowerets—crepe paper costumes

Birds—dresses or suits representing colors of birds

SCENERY

Trees and shrubs for background. Bench for children to rest upon. Stuffed birds make very effective atmosphere. Moon showing through trees. Small green lights might be used to give effect of fireflies among shrubbery. Flowerets on small chairs near edge of the stage, where they remain throughout the program.

* * * *

DEDICATION OF RECITAL BY ADVANCED PUPIL

In dreams do we frequently yearn
For childhood's fantastical things,
For far away haunts with their sweet scented jaunts,
And for nature on fluttering wings.

But, after all, what a delight
Just to dally the dull hours away;
Won't you join us this testival night
In our fanciful musical play?

Let your thoughts to our woodland be borne,
Be your visions transported on high:
Whilst our souls in delight take to wing for their flight
As the birds coursing far in the sky.

—Pause—

And now, dedicating our Musicale, I will play *If I Were a Bird*, by Henselt.

Boy *and* Girl *enter, looking about as if in search of something.*

Girl:
All our lovely hopes have vanished,
We have missed the grand array,
When the flowerets and the birdies
Laugh and dance, and sing and play.

Boy
Sister mine, are you not weary?
We have traveled far and long;
Come, let's rest—and then quite merry
Homeward steps we'll cheer with song.

Girl *sits at piano*—Boy *sits near by and falls asleep*

Girl:
Slowly now you're drifting—drifting
Under summer's magic spell;
Moonlight Revels lends the music
This, the story it will tell.

How amid the woodland echoes
Comes the lilt of fairies' wings,
As they softly, lightly gather
Into sprightly dancing rings.

How the chimes, as sentry keeping
Watch aloft, on time and place,
Warn of fast approaching daylight
As the fairies glide through space.

Girl *plays* Moonlight Revels *by Andre. She then sits down by* Boy *and falls asleep. Soft music while* Wishing Fairy *pirouettes in and says*

Ah! My little ones are sleeping,
And they've dreamed and wandered long,
Searching for our beauteous woodland
And its birds' concourse of song.

Now, as Queen of all the woodland,
I will make their dreams come true;
(To audience)
And, with all our best endeavors,
We'll unfold this land to you.

Wishing Fairy *sings* Come Where the Bluebells Ring, *by Alice Holmes and Frank Brackett.* Fairy *pirouettes off stage, waving her wand to* Owl, *who bows in acknowledgement.* Owl, *perched on a tree trunk, hoots and awakens children.* Girl *goes to piano and plays* Summer Reverie *by Frank Grey.*

Owl:
To Woodland, as the *Wise Old Owl*, I'm known,
Of me the birds and flowers for guidance ask;
But, who are you; and hast thou need of aid?
Now quick with queries; I'll reveal your task.

Children walk over to where Owl *is perched.*

Boy:
My sister dear, and I have wandered far;
We're very much distracted, on my word;
The Woodland Concert now we seek because
About it many lovely things we've heard.

Owl:
Ah! How well the *Queen of Wishes*
Here has favored all to-night;
She a promise late has given
Hearts shall glow with keen delight.

She a *Chief of Ceremonies*
Here has made by wave of hand;
Now allow to be presented
Unto you our happy band.

And, in order to make certain
All in harmony is ready,
I will call to all the woodland
To awaken and make merry!

Owl *hops down and, standing at the piano, plays* Reveille *by John Thompson. From behind the scenes a chorus immediately sings* Voices of the Woodland *to Rubinstein's* Melody in F. *Flowerets keep their heads down from the beginning of the playlet until called upon, in this song, to awaken. They join in the last part of the song, as it calls upon the birds to sing.*

Owl:
Little flowerets have awakened
Anxious all their parts to do;
Let's be quiet and attentive
While their thoughts they give to you.

Owl *returns to perch.*

Daisy.
Nestled 'neath our petals, children,
There's a song you cannot hear;
I would like to play it for you,
So you'll know it when you're near!

Daisy *plays* The Katydid and the Cricket, *by Dorothy Wade.*

Rose.
O flowerets so dear, would you like to hear
A story that's told in a lay;
Of Goldilocks gay, and how she would play,
If she lived here among us to-day?

Daisy
Yes, tell us about it! Oh do!
Then we'll join with the birds
In their hymns without words,
While the morn's cool and sparkling with dew.

Rose *sings* If Goldilocks Had Lived To-day, *or* The Rag Dolls Ball, *by Ella Allen.*

(Continued on Page 549)

HISTORY OF THE MARIMBA

Festive Crete at the Palace Phaestus . . . . 2000 B.C. . . . .

The Conquering Pharaohs of Egypt

. . . . 1500 B.C. . . . .

Reign of King David . . . . 1000 B.C. . . . .

The Trojan War and Helen of Troy . . . . 500 B.C. . . . .

Birth of Christ . . . . 1 . . . .

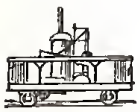
German tribes under leadership of Clovis Capture Rome . . . . 500 A.D. . . . .

The Crusades—Turks Control Jerusalem . . . . 1000 A.D. . . . .

Introduction of the Violin . . . . 1500 A.D. . . . .

Invention of the Piano . . . . 1700 A.D . . . .

Napoleon becomes Emperor of France . . . . 1800 A.D. . . . .



First Railroad Train . . . . 1829 A.D. . . . .

Invention of Telegraph . . . . 1840 A.D. . . . .

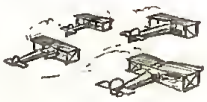
Horse and buggy . . . . 1900 A.D. . . . .

Curtiss Pusher-type Airplane . . . . 1910 A.D. . . . .

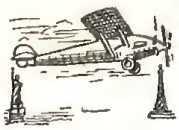
Opening of Panama Canal . . . . 1913 A.D. . . . .

World's Fair—San Francisco . . . . 1915 A.D. . . . .

Model T Ford . . . . 1920 A.D. . . . .



United States Army's first round-the-wor'd flight . . . . 1923 A.D. . . . .



Lindbergh crosses Atlantic . . . . 1927 A.D. . . . .

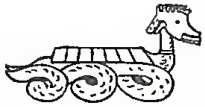
World's Fair—Chicago . . . . 1933 A.D. . . . .

Streamline Automobile . . . . 1934 A.D. . . . .

Zephyr Streamline Train . . . . 1935 A.D. . . . .

Douglas Air Liner . . . . 1939 A.D. . . . .

Voarangi Marimba of the Hindus used in ceremonial and religious rites



Chen Koto Marimba used by the Chinese in Burma and Siam

Lydian Ranat Marimba of the type recovered in Greece

Historic Gangsa Djongkok Marimba of Bali, Netherland Indies

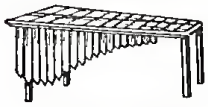
Assyrian Dilomus Marimba of the type used by Philodemus

Roman Capelle Marimba

Macedonian Marimba of the type used by Reichenau Kotharos

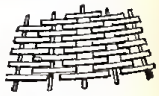
Schoffer German Marimba

Gansa Marimba of Oceania



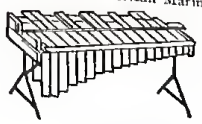
Mexican Marimba

Holz und Strohinstrument of Michael Joseph Gusikov



East African Marimba

Early American Marimba



Current Model Marimba

Current Model Marimba

Current Model Marimba

Current Model Marimba

Current Model Marimba

Current Model Marimba

Current Model Marimba

Current Model Marimba

Deagan Imperial Marimba

Reprinted by Courtesy of J. C. Deagan, Inc.

Teaching the Little Tots

The Real Pre-School Age

By

PRESTON WARE OREM, Mus. Doc.

This is the last article in THE ETUDE *files from the late Dr. Orem*

ONCE UPON A TIME (we have liked always this style of beginning) the writer attended a kindergarten, conducted by two gentlewomen, enthusiastic disciples of Froebel, who had studied abroad and who "knew their stuff." Although this was not a musical kindergarten, almost everything was done to music and to good music at that; marches, drills, games, pantomimes and the like. Music, manners and deportment went hand in hand, as they should always, and we youngsters were treated like little ladies and gentlemen. In all our early efforts at learning, things were called by their proper names and there was no personification of things inanimate and above all things, no "baby-talk." This latter will do very well for lovers in certain stages of idiocy, for horses and for cats. But for infants—no! We have soothed many an obstreperous horse with baby-talk, and we have had eats rolling about in ecstasies with the same; but for various reasons we do not care for it with the very young of the human species. We are too prone to take for granted a certain early imbecility which is, indeed, non-existent. One has only to observe the attitude of infants towards certain of our antics to know what nincompoops they may think us to be. But to return to our kindergarten. We learned to sing at sight in this little school, and, of all things, by the "fixed Do." We are starting no argument, however, as to the merits of the "fixed Do" or the "movable Do." The thing to do is to learn to read at sight, as best we may. But naturally we have our own ideas upon the subject.

No End to Tunes

IN THESE DAYS WE ARE ASKED often many things about music which serve to show that the subject is much in the minds of even the comparatively uninitiated. Just for instance: only recently we were asked as to the further possibilities of original creative work. With so many beautiful melodies in existence, would it still be possible to create more? The answer is that in the element of melody alone, the possibilities of the twelve sounds (half-steps) used by us to create melodies, as repeated in the several octaves at our disposal, are mathematically inexhaustible. Moreover, as measured out by rhythm and illumined by harmony, they still give room for practically infinite originality. We have digressed thus, apparently, from our main subject, to enforce a certain point, and that is: that many new listeners to music and new potential performers upon musical instruments are born daily; and for these the field is enlarging continuously. Besides, it is not so much that we need more music as that we need better music; and in particular better music for the very young. In our own judgment, "baby music," is quite as undesirable as "baby-talk." Furthermore, as one wise old publisher used to remark, "We publish too much!"

We will mention the word psychology just once, only, to leave it. It is a much abused, much misused word! The proper method of approach to children is to study each individual child. *Experientia docet.* We have never met but one psychologist whom we would call real; and he, although a lover of music, is not especially interested in music teaching. Then, too, maybe we parents know more about our own children than do the fellows who write books about it all. There may be, and probably is, something of good in most any method or system of teaching; but, when a fellow comes along telling us that he has the only panacea for all musical teaching ills, we feel inclined to view him with suspicion. We do not wish to be understood as deprecating original creative work on the part of any of the musically inclined, professional or otherwise; quite the contrary, in fact; but we do advise against any premature or ill-advised rushing into print.

The True Pre-School Pupil

NOW, AFTER ALL THIS PRELUDING, just what do we personally consider to be the real pre-school age in music? Why, "the cradle," of course! "Ah!" say you, "but there are no more cradles." If really so, more's the pity. But, at any rate, we will use the expression figuratively, and what are we getting at? That the infant cannot too soon become accustomed to the hearing of music; at first, to the more primitive elements going hand in hand. Rhythm and Melody. To the rhythmic rocking of the cradle, or in the arms, should be added the melodic element of song. The song of the mother to her young is probably the oldest of all singing. And when we say singing, we mean singing. To sing lullabies, one does not require a so-called "cultivated" voice, any more than does acceptable piano playing, a bravura technic. Far from it, in both instances. And besides many "cultivated" voices are just as objectionable to us, personally, as are the efforts of many "large toned" technicians. And what shall be sung to the newcomer into this weary world, full of tribulation? For us, the young mother singing to her offspring has a most intimate appeal. Naturally the singing should be rhythmic, but not strongly so; soothing in character, preferably. The traditional cradle songs, most folk songs, and many other melodies (old and new) are suitable. To us anything in the nature of jazz or swing is highly objectionable; there is a ring of coarseness and insincerity about the whole thing. Besides, the world's greatest composers have given us cradle songs, most appealing in their artistic simplicity and naturalness. There are but few who under the inspiration of motherhood are unable to sing at all, and likewise there are but few "monotones." Bashfulness and self-consciousness are the causes of reluctance to sing on the part of many; and more frequently than not, they interfere with the due appreciation of pitch. We believe that most so-called monotones can be cured.

DR. PRESTON WARE OREM

The songs selected for the purpose should be of moderate compass, right in the middle of the voice, largely diatonic and without wide skips or awkward intervals generally. The natural voice should be employed. Untold harm has been done to voices through the symptomatic assumption of incipient tonsilities developed for the purpose of executing "blues," not to speak of its effect upon the listeners. And, just by the way, what has become of the serried ranks of real contralti, competent and full-chested, once so conspicuous in some of our old-fashioned choral societies? We were wont to await in thrilled anticipation their attacks in the oratorios of Handel and Mendelssohn. But, after all, music is not necessarily good because it is difficult or complicated, nor bad because it is simple. A single "sour" tone, however, may upset a whole melody: and one false tone, an entire harmonic progression.

Cradle to Pre-School Class

BUT THE BUDDING INFANT is soon out of the cradle stage and then what? After some months, the youngster, in the course of the natural exercising of his members, will in all probability pull himself up to a standing position, first by the sides of his crib and later by the rails of his playpen. Monkey-like, say you. Not at all, we are not interested. But we might repeat the old joke about that *paterfamilias* who, upon being asked by Junior, "Say, Dad, is it true that we are all descended from monkeys?" replied: "Well maybe you were; but I'm sure your father was not." In our own case, after an infant less than a year old had pulled himself up in the manner related, we taught him to take a few simple dance steps, to our own singing, and in time at that. And the tune used was *Pop Goes the Weasel*, a strongly rhythmic one. And our own singing appeared to be appreciated really for the first time.

Now we are not writing of an infant prodigy, but just a normal "kid" to whom some attention is being paid, other than that of hygienic and dietetic routine. Music in company with all the arts, is a part of life itself; and fortunately the idea is beginning to be more generally understood and appreciated. And what was the result of this very early experiment? Within a month or so this particular youngster was walking by himself, entirely unsupported; and, indeed, in a short while he was running and has been running ever since, besides grabbing every other young hopeful of anywhere near his own age in an improvised joyous "ring-a-round." Here we find material ripe for the Pre-School Class. And, as Fielding puts it so truly: "Life is just as much of an art as is a statute or a noble poem." And now, what next?

So far as the successive emergences from the cradle to the pre-school music class, thence to the kindergarten or musical kindergarten, and thence perhaps to the regular beginners class, are concerned, these all have our enthusiastic approval. The succession seems perfectly logical. Class teaching in music is nothing new to us, and we have liked it always. As the writer has had to contend so often, the one greatest mistake in music teaching, all through the past, has been that every incoming pupil has been received and looked upon as a potential professional. In these days, at least, this condition is being righted, but only after almost irreparable damage. Now many of us know that of all those who have studied music in the past, only twenty-five percent have gone beyond what we reckon as Grade III in a scale of ten grades. And how do we know this? By the publishers' records, the most practical evidence of all. The demand for music in certain grades tells us exactly; and of this twenty-five percent who pass beyond the third grade, how many become professionals? That we are unable to tell exactly. But, really, we need less half-baked professionals and more intelligent music lovers, music lovers who remain such always, and for such we need a painstaking foundation.

The Musical Heart Changeth

FORTUNATELY THERE IS A GROWING GROUP of devoted and capable teachers who are realizing conditions. Not long ago we

heard of one little flaxen headed tot of three, who, having been taken to a pre-school music class by her mother, and after having played delightfully (as she thought) with others of her kind, called to her mother, "Oh, mamma, when is the teacher coming?" This little girl had been gathering in certain principles of rudimentary rhythm and melody without even being aware of it. To revert for an instant to our original proposition, it may be noted that, in many instances a perception of pitch may be discernible at a very early age. Many an infant may be tempted to join in with the cradle croon. The very young will soon endeavor to imitate all sorts of familiar sounds. Should these sounds be of a musical nature, so much the better. At least one little subject of some of our own recent experimentation seems to have a very definite idea of pitch, at the age of two and a half. This matter is worth looking into. Our tests were made with toy horns of several sizes.

As yet, we have not mentioned the piano. Why should we, at this stage? We are more interested in establishing a general musical atmosphere; agreeable sounds, singly or in combination. But right here let us register a warning: The piano itself is to be kept sacred, in both the home and the studio. There is to be no senseless banging upon it, by anyone. The growing infant is to be taught gently but firmly, to regard it with respect. Later on it may be discovered that this attitude will have proven of great help.

Now let us not be misunderstood. We are not advocating the wholesale making of musical prodigies. Far from it. But we are urging that the growing child be "given a break." Our idea is that music, manners and behavior go hand in hand, always each reflecting the others; and the attitudes of the parents and of the teachers, respectively, have much to do with it all. Moreover, we are seeking to promote continuity, progress without any interruption. If this attitude be Victorian, we are proud of it. We know that it is the fashion, promoted by certain essayists who should know better, to sneer at things Victorian; but the Victorian Era was at least a vast improvement upon that of the four Georges which preceded it; and we see but little to be proud of in the times which have followed. Never must the American Home, and all that goes with it, disappear.

We Move Ahead

So FAR AS MUSIC TEACHING of the past is concerned, we have made some sad mistakes. The other day an intelligent woman of middle age said to us, "Oh, yes, I had piano lessons, of course, when I was a girl; but I never attempt to play now." Whenever we, as a teacher, hear anything of that sort, we feel a sense of guilt almost personal. Something was wrong with the teaching, of course, and with the pupil, very likely; but surely no preparatory musical atmosphere had been established. Music must be heard from the very beginning and participated in as soon as possible. And how is this early participation to be attained? By rote of course. One need not in the beginning worry about details of notation. That will come along later on; and, by the way, we need no crutches for it to lean upon when it does come. We have never seen any devices for the simplification of musical notation which were not more complicated than the thing itself. Notation, as it has grown through the centuries, has become a very accurate picture of that which we hear. Always of course, in all teaching, should come the thing itself before its sign or symbol.

And technic? The best technic grows out of doing things and doing them interestedly. Later on, when it is really needed, it will come. In our own student days, after toiling away at exercises which, we were assured, would be very good for us indeed, we used at times to wander into a vaudeville where we would find fellows doing stunts on the keyboard that were entirely beyond us. Our only consolation was that it might be that, if we handed the other fellow a Mozart sonata or a Bach *Invention* to play, he would be just as badly stumped.

As to teaching materials, there are many to be had in these days, produced usually by those who have derived them through actual teaching experience. But it all needs devotion and resourcefulness. One more story, a true one. In conversation not long ago with a successful woman pianist and composer, we found this lady bewailing the fact that her fourteen year old son had taken no interest in learning to play by conventional methods. It was her own idea that, had he been introduced to music by very easy stages and at a much earlier period, things might have been different. We agreed. Ways and means must be found. Like the beautiful baritone gentleman in "I Pagliacci," we have been trying to sing the *Prologue*.

Fifty Years Ago This Month

WILLIAM H. SHERWOOD, who had perhaps the most complete technic of any pianist of long American ancestry in our musical annals, gave some wonderfully wise advice on developing a proper use of the hands and fingers for piano playing, as gathered from a paper read before a contemporary New York State Music Teachers' Convention:

"If the fifth finger be held so that the first joint reaches down from the hand at an angle of forty-five degrees, the other two joints being enough curved to cause the tip of the finger to stand perpendicular to the keys, the hand will be in such a position that it is comparatively easy to raise the fourth or 'ring' finger. It were well to note right here that a great deal of power can be developed, and better quality of tone therewith by other means than merely by the distance of lifting the finger, and the hammer-like blow intended through this process. If the wrist be made passive and light, then turned slightly away from the body, at the same time that the knuckle joints of the second and third fingers are held moderately low, the player may find the means of liberating the ring finger to a sufficient degree for any necessary purpose. This subject is almost too difficult to explain without practical illustrations, but it might be suggested that the weaker side of the hand be pushed lightly toward the keyboard (that is, forward from the body), with the wrist very loose, in such a manner as to throw the knuckle joints of the fourth and fifth fingers upward and the finger tips inward. If this is done rightly it will allow more slack, or room to act with the fingers, and a larger space under the weak part of the hand.

"This leads me to uttering a word of caution about the amount of force to be used. Nearly all students hammer the keys and exert the strong muscles of the arm too much. They use the power of the muscles controlling the stronger fingers and wrist, when attempting to play with the fourth and fifth fingers, consequently the weak fingers break down, the weak side of the hand falls in, and someone takes advantage of this defect (with the heavy weight of the arm directed against it to make it constantly worse), by 'cutting a tendon.'

"Let the student learn how to relax the muscles first, and become passive, quiet and gentle. Take a good deal of time—away from the piano—to examine the number of positions and motions and subdivisions which are possible to be made with the arms, wrists, knuckle joints and fingers. (There are many more of them than our instruction books show the existence of.)

"As these new movements involve an entirely new range of exercises and powers, it follows that we need to strengthen and distinguish the separate parts. A player cultivates habits so limited in ways and means and so quick in action, that he fails to notice how such distinctions can be made clearly and correctly. If he finds out how, he seldom gives time and care enough to establish any change from old to new ways. Out of the many muscles in the arm and hand he has cultivated a few only with such persistence that the effort to act is to use the accustomed ones which have strong nerve centers and a full flow of vitality. The other weaker parts get less vitality, less consciousness of separate volition, on account of greater attraction of will power for those which respond promptly."

The Mind's Ear

By LAURA R. BALGUE

WHEN A PIANO TEACHER receives a pupil who does not know the tone names, she may begin at once to teach them in something like this simple way.

With the pupil, sing the tone names up and down the scale for a little while at each lesson until the child can do it fluently alone. Next, choose an easy melody—or improvise something still more simple—and sing that with the child until she can do it alone with perfect accuracy. *Bobby Shafto; America; Home, Sweet Home;* these are simple enough for apt pupils. Of course the teacher, and later the pupil, is playing clearly with all of this singing. For the third step, have the pupil to sing her school songs in this manner. The fourth step is very important and will require patience with some pupils. It is to learn that "Do" is movable, and how to apply it accurately by ear.

Require all who can possibly do it to come to the lesson with melodies learned by ear, and also with improvised melodies. Sing the syllables to all of these. Musical children delight in it. Praise but do not criticize the child's original efforts. Make it plain to the child that this training of the mind's ear comes outside the regular practice time, and be strict and observant to see that the printed lesson does not suffer. Let no one say truthfully that a pupil of yours who plays by ear cannot play well by note. Show the child the folly and shortsightedness of condemnation of playing by ear. All accomplished musicians can sit down to the piano and play by ear catchy tunes and hymns. Improvising and playing by ear are fine memory builders.

As one needs words for coherent everyday thinking, so he needs also names of tones for coherent musical thinking. Both are necessary in climbing to higher ground. Keep the children climbing upward!

Radio Flashes

By PAUL GIRARD

IF YOU LIKE symphonic music, and there is good reason to believe almost everyone does, it is still possible to tune in on Sunday afternoons to a grand symphony concert via the Columbia Broadcasting System (3:00 to 4:00 P.M., EDST). For Howard Barlow's Sunday afternoon concerts with the Columbia Broadcasting Symphony Orchestra have returned to the airways to take the place of the regular New York Philharmonic-Symphony Orchestra broadcasts, until the latter return in the fall.

Barlow's Sunday afternoon symphony concerts have been a regular network summer feature since 1936. Besides playing famous works of the standard repertoire, Barlow devotes a generous portion of the programs to modern American music, some of which works in the past two seasons, he has introduced for the first time on the airways. Compositions commissioned originally by Columbia and works submitted this past year by unfamiliar composers are to be repeated on occasion. These compositions deserve renewed hearings, Mr. Barlow contends. As the conductor is still busy examining the large number of new manuscripts received last season, he is not asking for others to be sent to him this summer.

Among recent novelties presented by Barlow and the Columbia Broadcasting System Symphony Orchestra have been a "Symphony" by William D. Denny, this year's American *prix de Rome* winner, and a two-piano concerto, "Symbolistic Study No. 6—Mountain Vision," by Arthur Farwell, co-winner of the National Federation of Music Clubs composition contest.

It is interesting to note that the title, "Everybody's Music," previously borne by these concerts, has been discarded as no longer a necessary index to their nature. Barlow believes that public acceptance of fine music has grown beyond specific cataloging and that no concession need be made to it. The radio public, familiar with and fond of symphonic music, knows that whenever Barlow has anything to do with a broadcast they are going to get an interesting program.

Some of the richest contributions that America has made to the world's musical literature are the spirituals of the South. They are music of the people, full of the wishes and needs of a transplanted race, full of the heartaches and the anguish, the prayers and the hopes of those who have an undying faith. There are three fine programs featuring spirituals, each week on the Blue Network of the National Broadcasting Company: Sundays, 11:30 to 12:00 noon, EDST, and again on Fridays, 12:15 to 12:30 P.M., EDST, the Southernaires, one of the outstanding quartets of its kind in this country, can be heard. On Mondays, 10:30 to 11:00 P.M., EDST, the Fisk Jubilee Choir also may be heard in a similar program.

In addition to the summer symphony series being presented under distinguished conductors on Sunday evenings, concerts by the National Broadcasting Company's salon and concert orchestras are broadcast on Mondays (6:30 to 7:00 P.M., EDST, Red network), Tuesdays (7:30 to 8:00 P.M., Blue network), and Wednesdays (6:30 to 7:00 P.M., EDST, Red network).

For those who like chamber music, we recommend the broadcasts of the Primrose String Quartet usually heard on the Blue network of N.B.C. on Thursday nights from 8:00 to 8:30 P.M., EDST. William Primrose, the English violist, is a first desk man in Toscanini's National Broadcasting Company Symphony Orchestra and a noted soloist in his own right. He has been called the Kreisler of the viola. His associates of the quartet are also players in the Toscanini orchestra.

The Diversions of the Masters

By JEROME BENGIS

WE KNOW THE GREAT MASTERS of music rather intimately through their works; each has a language of his own, and speaks as the divine inner voice bids him. But at times we tire of thinking of them as geniuses; for, like every living thing in nature, they too had their rest, their periods of leisure which were so sweet because they were so well earned. Those were the times when, unclothing their souls of their art's sacred vesture, they became simple lovers of indolence, pursuing common pastimes much as lesser men do. Then they were like children who, when summer comes, fling their grave studies to the air and fly headlong into a whirlpool of overflowing joyousness.

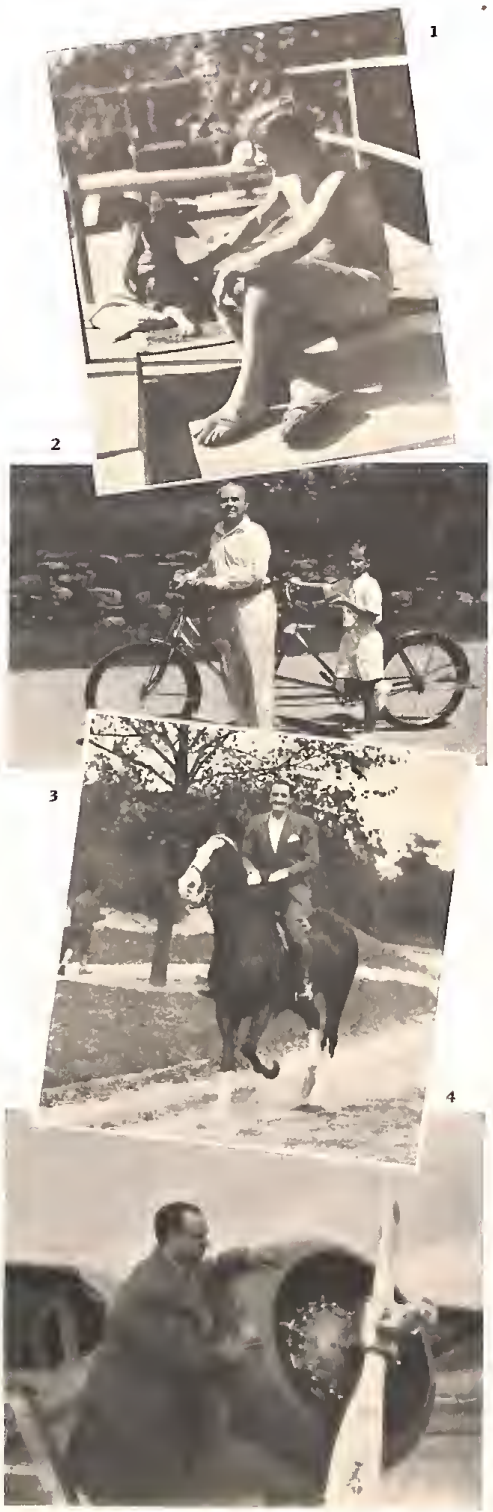
If we stay with the masters during their hours of idleness, we shall see much which shall make us smile; for, behold, in the twinkling of an eye one immortal genius shall become a young boy eager to win at billiards; or another shall take to cushion throwing; or still a third will steal a slice of cherry pie out of the kitchen when the cook's back is turned. And all these things shall fill us with amusement, yet with wonder; for it is not often that a genius can win at billiards, for nature generally restricts his ability to one field alone; nor is it often that a genius indulges in cushion throwing, without having his own precious head knocked off; nor yet is it every genius who can forget his sacred art long enough to remember that there is in this world such a delicacy as cherry pie.

Titans at Play

BUT HUSH, NOW! Let us take a peep into Master Bach's home and see what he is about at this early hour of morning. He sits at his clavichord and plays his morning hymn; for, whether or not he is at work, he is always close to God. At his back stands his good wife, Anna Magdalena, and his large brood of children. Emanuel and Cristoph are among them, and, somewhat sleepily, they render their praises to God, amidst many a hushed yawn. Now and then some child pulls another's pigtail, and a little titter runs through the group; but, no sooner do Papa Bach's fervent eyes alight on the wrongdoers than all mischief is stopped and all eyes turn upward with feigned piety. Later on, after dinner, he plays with them for a little while. Now he is the stern parent, rapping a child's knuckles; again, and he is a child himself, taking part in all their little tomfooleries.

But on leaving Bach and looking in at Handel, his fellow titan, we are, indeed, pleasantly surprised. What is he doing, this man who "set the Bible to music?" Neither leading a family choir (for he has no family), nor indulging in mischief-making of any sort. He is poring over many papers and putting them in order. Perhaps they are of some religious nature; or perhaps some suggestions for a text for a new oratorio? Oh, no; they are pictures and articles on rare and curious decorative art; for Handel is forever making collections of them. When he is not doing this we may find him, however, making every effort to gain admittance into the society of politicians and literary men, among whom he moves with native dignity, his inevitable wig gracing his proud and stately head. But the safety of musical history is more insured when Handel is not too sociable; for then he is not apt to be getting into quarrels and consequently fighting duels, as on the memorable occasion when he fought one and his life was saved by a large button on his coat.

Gluck, nevertheless, is more sensible. He stays at home and plays—with cats! In the whole history of music there never was a more devoted cat lover; indeed, his passion for felines was second only to that of Thomas Gray, who wrote an elegy on "A Favorite Cat Drowned in a Tub of Goldfishes." And what is more, Gluck not only loved cats but trusted them as well—to such an extent that there are many who firmly believe that he is their intercessor in heaven. He trusted them with no less a delicate organ than his eyes; for he liked nothing better than sitting in his garden with one of his dearly beloved cats seated on either of his shoulders. To anyone coming up to Gluck's house, the cats surely must have seemed like two mysterious emblems of the Hades of Gluck's opera, "Orpheus and Euridice." Occasionally, when they licked his cheeks and mewed gently in his ears, sudden floods of inspiration would well up in him, which in turn would find their outlet in music. Let us, therefore, in praising his works, praise also his excellent cats, as well as his bottle of Burgundy, from which he would obtain some harmless stimulation during his hours of leisure. For his Burgundy was always with him whenever he was with his cats: the three were inseparable companions.



MODERN ARTISTS AT THEIR HOBBIES

1. Yehudi Menuhin; 2. Josef Hofmann and his second son, Edward; 3. Nino Martini; 4. José Iturbi.

The Swan of Salzburg Gambols

IF THIS HAS BEEN SURPRISING, what is to be said for the diversions of Mozart? What does he do in his spare time, this Raphael of music? Does he read angelic verses or indulge in other sweet things befitting his heavenly spirit? Oh, no, indeed! Better to fold one's wings occasionally, so as to prepare them for a still higher flight to come. What is more delightful than playing billiards—when one does not play with money? Besides, poor Mozart, during his later years, had no money with which to play; so he was content with playing at home, with his wife, Constanze. He was very careful in aiming his cue and lavished no less precision on his every stroke than he did on the aerial ornamentations of his music. Occasionally, when Constanze was too tired to play, he called in one or two of his friends to share in a game; and when these, too, were not available, he ended by playing by himself. When he was away from home he loved to write letters, and in them he would indulge in all sorts of extravagances—humorous, affectionate, keenly sarcastic, or even somewhat naughty, depending on his capricious moods. Now and then he even employed amateurish drawings to illustrate certain descriptive passages. But we must not overlook Mozart's third diversion, which reveals a weakness not only personal, of his own, but also of the age in which he lived. It was, indeed, true that Mozart "walked with his head in the heavens"; but his was a head which, though equipped with one of the rarest of brains, yet had one of the most insignificant exteriors. The same was true of his general person, which was lamentably unimpressive. Consequently, Mozart took to collecting jewels, naïvely thinking to hide his physical plainness behind them; and since, like most geniuses, he could not afford precious stones, he had to be content with glass imitations. He had collections of all makes and sizes and, when wearing them, disliked having people ask whether they were genuine. Truly, never before has so rare a jewel hidden behind jewels which were so worthless.

Haydn, of course, was always the joker *par excellence*. When he was not at his music, one may be sure he was always up to some harmless mischief. He loved nothing more than to play a little prank on one of his friends; nor did he mind when someone did the same to him. Big child that he was, he also loved buying little sweet stuffs for children; and it was a source of infinite delight to him to have the little ones come running up to him to see what their "Papa Haydn" had for them. This was not only very much in accordance with the childlike beauty and lovable simplicity of his music, but also with the gentle love of children borne by the Savior, whom Haydn always adored.

A Tone King Diverts Himself

BEETHOVEN'S DIVERSIONS were, however, more varied. Like Haydn, he liked playing jokes on his friends, but unlike them, would not tolerate anyone who turned the hose on him. Joking, to him, was only a one-sided affair; hence he was only a great jester when he confided his humor to his music. Nor was his a gentle, refined humor, like that of his great predecessor, but a droll, bearish humor sometimes bordering on coarseness, but always strictly removed even from the slightest hint of obscenity. For example, once he left a greeting card at the home of a friend. On one side of it were the words, "We remain, as ever"; but, on turning it over, a couple of asses stared one in the face. Or he thought nothing of composing an elegy on the death of a cat, or of sending droll canons to his friends. His quarrels with his servants may also be numbered among his diversions. Hence, he would quarrel with Nanny, his maidservant, on Monday, discharge her on Thursday, and take her back on Sunday; and the following week he would start the procedure all over again. During his younger years,

when he was a newcomer into the cream of Viennese aristocracy, he took dancing lessons. We can picture this uncouth young man dancing the graceful minuet and prancing hither and thither like a colt.

It was during this most unfortunate time that he also took to horseback riding, and almost broke the horse's back, as well as his own. Later on, and until the very end of his life, he took to reading Goethe, Ovid, Sir Walter Scott, and many others, to increase his education, in which he always felt himself very deficient. He wrote voluminous letters, which were in such scrawling penmanship, and with such a profusion of blots, that, as Goethe remarked, "It seems as though Beethoven writes with a broomstick." In accordance with the affectation of the day, he sometimes wrote in French, and wrote it as anyone but a Frenchman. It was characteristic of him to begin a letter by saying that, due to eye strain, he would write only a little note; then to write a postscript which was five times as long as the letter itself. But of course his most constant diversion was his habit of taking five mile daily walks. Neither rain nor snow could stop him from taking these long rambles, which were a great necessity, for both physical and spiritual well-being. His passion for strolling in the woods is too well known for comment; for here he was close to Nature, who alone was his constant companion.

Schubert was content with fewer diversions than Beethoven, his overshadowing contemporary. On certain occasions he would indulge in pillow fights with the poet Mayrhofer, with whom he lived and some of whose poems he set to music. On other occasions he would make merry at the taverns; and many a pretty *Fraulein's* rosy cheek was affectionately pinched by his chubby fingers. He liked occasional drinking, in the spirit of the Bohemian, and, when tipsy, would make mock sermons. On one such occasion he shouted out to all present how great a composer he was, which he would never have had the courage to do if he were sober. Many a fine day, he, like Beethoven, would take excursions into the country; and during the evenings he was often to be found taking part in his musical gatherings, known, after him, as the *Shubertiaden*. It was here that all his friends gathered, and that they not only had the joy of hearing him perform many of his works on the piano, but also render his *Erlking* on—a comb!

A Caricaturist in Music

CHOPIN INDULGED in similar fooleries; but, like his music, they were always of a highly polished order. George Sand, and others who knew him, all bear witness to his astonishing talents for mimicry. After he had given a too intimate revelation of himself, during one of his pianoforte improvisations, it was his custom to dispel all lingering impressions by going into the adjoining room, doing something to his hair to make it match that of some famous contemporary, and, returning again, to give a comic imitation at the keyboard of the person in question. He especially took keen delight in imitating Liszt's emotional tantrums—much to the displeasure of the latter, who seemed to think that tantrums were the natural right of every virtuoso. He also liked to play blindman's buff with the ladies, if the ladies were attractive enough to make such a pastime worth while. When he was not doing this, however, and when away from home, he would write to his friends, commissioning them to order an elegant suit of clothes for him, or to find him a new apartment of certain exact dimensions, with so many and so many rooms, and overlooking a garden. The wall paper had to have a restful shade, and not be vulgar; for, to Chopin, vulgarity was the unforgivable sin.

If there is an unmistakable similarity between Chopin the man and Chopin the musician, how equally is this true of Mendelssohn. He was the most nimble hearted of musicians and the most nimble footed of men. The same graceful elasticity which characterizes his music was ever present in the numberless activities with which he filled the hours spent away from his work. Like Lord Byron, he loved to swim, and perhaps this partly accounts for his love of the ocean, which we encounter again and again in his music. He also loved horseback riding, and he took a special delight in jumping fences and climbing trees. Occasionally he would even become so boyish as to snatch a slice of cherry pie out of the kitchen when the cook's back was turned. Like Mozart, he enjoyed a game of billiards, and, like him, he also was a voluminous letter writer and drew pictures to illustrate certain descriptive passages. In both the handwriting and the subject matter of these letters, we find all the

(*Continued on Page* 552)

Music of Worth to the Movies

By VERNA ARVEY

JUST AS IN UNIVERSAL'S "Three Smart Girls Grow Up," when actor Robert Cummings only *seemed* to be playing the piano, but was not, many Hollywood stars have their sound tracks made by professional musicians. Although the studios keep musicians under contract, these are often jazz players who are also adept at writing songs and at commercial arranging. When a classic musician is needed for a film, it is sometimes necessary to call in expert players from outside. Henry Svedrofsky (also a conductor) and Louis Kaufman are two of the violinists who are employed in this way as soloists, to "dub" for stars. Pianist Max Rabinowitsch, former accompanist for Chaliapin and Isadora Duncan, is such a fine sight reader and so accurate at timing that the studios set great store by him. One of the most prominent concert pianists now in films is Marguerite Bitter, who dubbed for Gene Raymond in "Flying Down to Rio," who was one of four featured pianists in "Josette," and who played with Margaret Hart for Jeannette MacDonald and Ramon Novarro in "The Cat and the Fiddle." She had previously played in the stage show of the same name. In the picture, Novarro (who is an accomplished musician) actually played the piano; but his music was omitted in favor of Miss Bitter's, and only his photograph used.

"Love Affair," RKO's film starring Irene Dunne and Charles Boyer, brought an interesting problem to Miss Bitter. In the picture, Maria Ouspenskaya plays the part of a woman who had once been a famous pianist, but who is now long out of practice. Miss Bitter was called to the studio to teach this actress how to play an old classic song for close-ups. The following week, Miss Bitter came to the studio to record the music, at the same time that Maria Ouspenskaya was playing on the nearby set for the cameramen and Miss Dunne was humming part of the song. Miss Bitter played, to the intense dissatisfaction of the director. "It sounds too perfect—too good for an old lady who is out of practice!" he declared. Thereupon he asked Miss Bitter to act in her playing, so that her music would express what Maria Ouspenskaya was showing on the screen. First she was to play timidly, with a few wrong notes (a very difficult thing for a real artist to do on command!), then with more assurance, and finally perfectly.

MELODY COMES TO LIFE

This is the way in which Hollywood is attempting to bring Melody to life in a new movie "Second Fiddle".

For "Quality Street," Miss Bitter recorded several old minuets before the picture was filmed. Afterward, the director selected the one he thought best suited to the mood. That is one of the ways of dubbing for actors. It is the easiest method. There are two others. Playing while the actors are acting on the set is also easy. But the third method, that of waiting until the film is finished and then synchronizing the music with the action, is the most difficult of all, for it is then necessary to watch the screen while playing and to fit the music to each movement. It is also necessary to watch a stopwatch. If the musician allows his eyes to stray from the screen to the keyboard for a single second, the music is slightly off and the recording must be begun over again.

Another use for pianists in Hollywood is at the time (in some studios) that a picture is finished, after the composer has seen it and has composed his incidental music for it. Then a pianist is called in to play and time this original music from the manuscript, while the director and orchestrator sit in on the conference to familiarize themselves with the score and to offer suggestions.

How to Teach Broken Chords

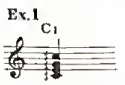
By

STELLA WHITSON-HOLMES

WHEN THE YOUNG PIANIST undertakes broken chords for the first time, she is faced with undue stiffening of the fingers, and with stiffening of the hand and arm muscles often extending entirely to the elbow. This is due partly to the fact that the hand spans a wide reach with extreme difficulty, but mostly to the fact that she is overanxious, and fears she cannot accomplish it.

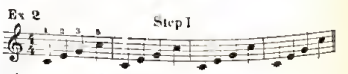
And well she may be, for she is tackling a big problem which needs to be separarated into a series of small units to be mastered separately. There are none of these small subdivisions of the problem which she cannot understand if given a reasonable opportunity. The teacher will find anxiety quieted if the pupil can have the problem set before her very eyes in notation, step by step, making a series of progressive acts necessary to the proper playing of a broken chord. Let us say that the broken chord to be learned is the common chord of C major, appearing, of course, thus:

Ex. 1



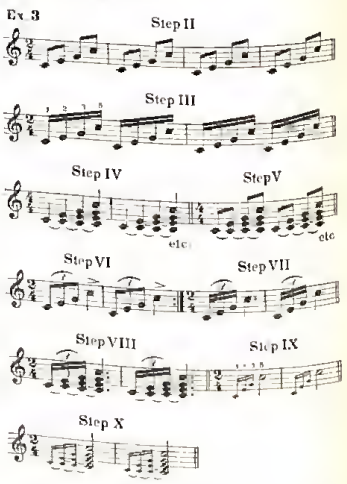
The pupil should play the following steps successively beginning with:

Ex 2



and progressing with:

Ex 3



Each of these steps is, in itself, a simple problem when properly placed before the child's vision, but they will be confusing if merely taught orally, thus increasing anxiety and its attendant stiffening. In every case, the pupil should, of course, count aloud, as correct time values are an important factor.

* * * * *

Couldn't Fool Him on Pitch

A tenor, "found" in a factory, was on trial before a well-known London manager. He sang with singular purity the usual ballads about 'earts and 'opes and 'appy 'omes. The manager was duly impressed, but with a view to an engagement, ventured to suggest one improvement.

"I should like to hear an 'h' or two," he said.

"Can't teach me anything abaht music, guv-nur," was the reply. "There ain't no 'h's'—the 'ighest note's G."

Music Makers in Old New England

A Timely Review of Many Quaint Customs

By MARGUERITE ALLIS

Author of *Connecticut Trilogy* and *English Prelude*

* * * *

I

The First Hundred Years: 1630-1730

MANY WRITERS ON MUSIC have insisted that early New Englanders had none, other than a few psalm tunes; that they hated it and considered it a device of the devil. As a musician, the writer accepted this view. Then, due to circumstances unnecessary to define, she turned from music to literature and began extensive researches into New England folkways. Among the volumes studied was one by a Connecticut clergyman, whose Tory sympathies during the Revolution had forced him to flee to England where he retaliated for indignities suffered in Colonial America, by filling a book with fact and malicious fancy so artfully mingled that historians from that day to this have been busy sorting out and quashing his misrepresentations. One of the Reverend Samuel Peters' statements had a familiar ring. No musical instruments were permitted in Connecticut, so he said, except "the drum, the trumpet and the jewsharp." All those writers on music had taken their texts from Peters! But was it true? Peters had not been born until after the period under discussion, and most of the "Blue Laws" he held up to ridicule were of his own invention. No statute against musical instruments ever has been discovered in any New England colony. What Peters should have said, and perhaps meant to say, was that no instrument, "except the drum and trumpet," was permitted in the meetinghouse. Reference to the jewsharp may have been an intended joke; however, quantities of these tiny instruments were imported for barter with the Indians, who adored them. But the point is this; nobody seems to have stressed sufficiently the sharp line drawn in early New England between the sacred and the secular—or, as it was put in those days—the sacred and profane.

Poetess and Historian

OUTSIDE THE MEETINGHOUSE there certainly was music; or why should Ann Bradstreet, New England's first poetess, make frequent allusion to harps and lutes, summer "with pipes full glad"; dolphins "loving music"; the mother of a sick babe who "with weary arms she danced and By-By sang"? Daughter of one Founding Father and wife of another, Ann lamented that old age can "no more rejoice at musick's pleasant sound." And she did not mean psalms, either; for song was vocal and music instrumental, always in the thought of that time. For her the blackbird and thrush "tune their lays," the "merry grasshopper sings," and the "black glad cricket bore a second part." Her son Samuel, absent in London, is besought in verse to "Fly back and sing amidst this Quire"; that is, in the family circle; as choirs had not yet fought their way into New England meetinghouses. Ann's most pregnant reference to music, one irretutably indicative of familiarity with instruments, is where she stresses the foolishness of expecting "sweet consort from broken strings." This lady was not condemned for levity. On the contrary, she was admired and encouraged by her own pastor in Ipswich, the Reverend Nathaniel Ward, and her brother-in-law, the Reverend John Woodbridge, another Puritan parson. These two seem to have conspired to carry off a collection of her verses which they had printed in England in 1650. She wrote copiously to the end of her days, and no voice was raised against either her piety or the propriety of her poetry.

Then there was Judge Samuel Sewell who spent a good part of a long life writing diaries through which the bright pattern of his love for music frequently shines. Four trumpeters toothing in the New Year, and century, of 1701, on Boston Common, charmed him into following them to "the Green Chamber" where they played on until daylight. During a visit to England under the Commonwealth, he went with another Boston Puritan, Mr. Brattle, to a "consort of musick" in Covent Garden—not the opera house, of course; that did not yet exist—but to chamber music in a private home in the neighborhood. If this was a sin, he did not lament it as such in his diary. His only comment on "Cousin Sarah" was that she played for him on her flute. He considered himself qualified, however, to discriminate between good and bad music in taverns. That music accompanied feasting also in Boston is evident from his enjoyment of some at "Col. Hutchinson's"; and, when that promised by the Lieutenant Governor for a public dinner was not forthcoming, the Judge was disappointed. Samuel Sewell's standing in the community was above reproach. Then why, if music was taboo, did he dare to have a virginal in his house? Or why should the inventory of Mr. Nathaniel Rogers of Rowley frankly list "a treble violl," worth ten shillings?

A Musical Inquisition

SUCH THINGS WERE PROBABLY RARE in the first settlements, not because forbidden, but because the scant space in immigrant ships was needed for more vital freight. Yet as early as 1716 a Boston news-sheet carried an advertisement of musical instruments for sale, together with assurance that the same would be skilfully mended and tuned. No penny pinching Puritan would risk his capital on such expensive merchandize, unless violins, hautboys, flutes, spinets and virginals were certain to find customers.

What airs gentlewomen fingered from these thin voiced strings can be only conjectured. The writer never has discovered, or heard of any one who has discovered, in this country an early edition of Fitzwilliam's Virginal Book. Nor do we expect to find mouldering copies of clavier music which charmed the court of Louis the Fourteenth. Composers who wrote masses for the Church of Rome would have damned Couperin along with Palestrina. Yet, standing in some ancient pine paneled parlor, one has felt free to fancy the walls breathed faintly of old English folksong—such melodies as Cecil Sharp rescued from oblivion in the home counties of their inception and later in our own southern mountains. To say that these airs failed to be handed down from parent to child in New England, because of early Puritan scruples, is no more reasonable than to claim that their near extinction in Old England was due to the same cause when Oliver Cromwell, leader of all the Puritans, kept a private band. Before advancing our own theory as to the reason for their loss in New England, let us call attention to the attitude toward music, both sacred and profane, held by the most revered of all the pioneer divines.

To Sing a Psalm

AFTER HE HAD FLED from old Boston in Lincolnshire to new Boston in Massachusetts, the Reverend John Cotton published a tract laying down the rules for psalm singing in public. It is interesting and important that this contained a word on music outside the meetinghouse: "nor do we forbid the private use of any instrument of musick therewithal; so be that attention to the instrument does not divert the heart from attention to the matter of the song." It might be a good idea if modern vocalists obeyed that rule, both without and within present day places of worship.

As for song in old Puritan meetinghouses—not churches—the Puritan had nothing to do with churches, English or Roman. His place of worship was a meetinghouse—plain, unadorned, austere, like his religion; and he put all profane—that is, secular things behind him when he entered its door, after having been called thither by a fanfare of trumpets, the roll of drums, or a blast on a conch shell. He had no thought of creating beauty with the voice raised in worship of a God who spoke in thunder and lightning. After the sermon, which paused only while the parson turned the hourglass, and prayers scarcely less lengthy, respite came when one of the deacons struck a candlestick with his fist, took a pitch of sorts from the sound produced, and whined a single doleful, long drawn out sentence from the psalm of the day. This the congregation echoed with more or less exactness, according to the individual ear. With this process repeated through innumerable verses, each worshiper choosing his own

A scene from Howard Hanson's "Merry Mount" at the Metropolitan Opera House in New York.

tempo, the result must have resembled a cats' concert. The psalm lining deacon was selected for piety, not virtuosity; and, although the Book of Psalms brought over by the Salem settlers contained notes to sing them withal, when the famous *Bay Psalm Book* was published on this side of the water in 1640, with King David's words transposed and distorted to fit, very loosely, five tunes, there were no notes. Everybody was supposed to know *Martyrs, Windsor, Hackney, York* and *Old Hundred;* and, in his own opinion, everybody did. The trouble was that Deacon White's "lining" of York bore no resemblance to Deacon Black's, and that Squire Brown's lady insisted on singing *Old Hundred* her own way and not Goodwife Green's.

So Came Notes and Anathema

SOME MUST HAVE FOUND this unsatisfactory, for the 1647 edition of the Bay Psalm Book had notes. Many, however, considered singing out of a book hardly less pernicious than praying out of a book; and, anyway, few could read notes. Versions of the "Five Tunes" grew more and more varied, until, when groups, from parts a distance from each other, joined in worship, the cats' concert swelled into a chorus like unto that of souls in torment. Amid the tone deaf, fortunately, were some who cringed from such cacophony, from such butchery of melody. About 1720 advocates of taught singing arose; notably two parsons, the Reverend Thomas Symmes, shepherd of one of the Massachusetts flocks, and the Reverend Nathaniel Chauncey of Durham, a hamlet near Middletown, Connecticut. Each published a tract. Symmes's "Dialogue on Singing" expressed views similar to Chauncey's, more long-windedly entitled "Regular Singing Defended and Proved to be the only True Way of Singing the Songs of the Lord." Both favored the establishment of singing schools where everybody should be taught, *do, re, mi.*

This raised a storm of protest from those who believed the soft Italian syllables held some hidden obscene meaning unfit for the lips of the godly. Plenty of diehards opposed the change, on general principles. Milder citizens thought the old extemporary singing more solemn and sanctified. A large number objected on the ground that singing schools would keep the young folks out of nights with subsequent danger of their becoming "lewd and loose persons." And this in the era of bundling—a courting custom whereby swain and sweetheart were bundled into bed together by complaisant parents. The loudest cry against singing schools came, however, from those who insisted that singing from notes was a popish practice and would lead to organs. Here was something undoubtedly hateful to the Puritan, not as an instrument, but as an appurtenance of the Churches of England and of Rome, like the rosary and the crucifix. Organ notes were an offense to Puritan ears, as incense was to their nostrils.

This antipathy was transmitted to their descendants, through many generations; so that it was not until near the beginning of New England's third century of life that organs were generally installed in meetinghouses. Added to Peters' fairy tales, this fact undoubtedly helped to foster the notion that all music was frowned upon by our forefathers; when the truth is that they banned it only from the meetinghouse; and this not very successfully, either, after singing schools won. Then a master or chorister must be appointed to initiate the young folks in the mysteries of clefs, notes and rests; and if, incidently, a good time was had by all, none of the consequences predicted by the diehards materialized.

His Satanic Majesty's Fiddle Joins the Choir

WHAT DID COME TO PASS was a change of seating in the meetinghouse. Hitherto lads and lasses had faced each other from opposite sides of the gallery. Now the former were grouped just behind the latter, around all three sides. When the chorister rose, sounded his pitch pipe, and hummed a chord, they burst into "part singing." While this was a vast improvement over the whining chants of their grandfathers, a good many uncertain ears needed a prop. Somebody suggested a fiddle. A fiddle! A bawdy tavern fiddle brought into the meetinghouse! Shades of the Pilgrims; No! The grim mouths of the older deacons snapped shut like mousetraps. Choir and chorister put heads together. A fiddle, perhaps, was going too far. Would not something else answer the purpose? How about a violoncello, or a bass viol?—not to call the latter by so dangerous a name as "bull fiddle."

In some towns this compromise was effected painlessly; the diehards finding reasonable the argument that these stringed instruments could not possibly be related to the tavern fiddle, since the latter lay prone when played, like papists kneeling to pray, while the larger viols stood upright, as good Congregationalists did. Many refused, however, to be hoodwinked by such sophistries. One of Mr. Chauncey's Durham flock would stamp up to the door at meeting time and demand, "Is the great fiddle there?" If the answer was "*yes*," he would stamp down the steps again, muttering something about being damned if he'd "set under the same roof with a Dragon"—a dragon being any object savoring of popery, such as a statue or a stained glass window.

RECENT RECORD RELEASES

By PETER HUGH REED

RECENT RECORD RELEASES have provided some interesting musical adventures for those who like to explore varied territory—ranging from such old favorites as Beethoven's "Sonata Appassionata" and the Weber-Berlioz *Invitation to the Dance* (superbly performed and recorded), to a "Concerto for Two Pianos and Orchestra," by the American, Harl McDonald, and the rarely heard "Eleven Viennese Dances" of Beethoven.

Walter Gieseking, whose popularity on records grows by leaps and bounds, plays the "Sonata Appassionata" of Beethoven (Columbia set M-365) with appropriate nuance and emotional vigor. Better perhaps than anyone else on records, he conveys the rising and the falling away of the several motives of the first movement; and in the passionate last movement he keeps the figuration continually thrilling and vibrant. As in most of his recent recordings, he displays an amazing command of tonal coloring, which the reproduction fully discloses.

Turning to Ravel's *Alborada del Gracioso* (Columbia disc 17137D), Gieseking further exhibits his amazing gift for tone colorings. Under his fingers, this witty and scintillating composition becomes a miniature tone poem with exquisite tonal hues and amazing flashes of technical dexterity. Again, in Debussy's early *Reverie* (Columbia disc 17138D), a piece recently misused by popular writers, Gieseking gives a performance that should turn piano students to performing it as the composer intended it to be played. Coupled with *Reverie* is Richard Strauss's song, *Serenade,* in an arrangement by the pianist.

Those who would like a recent souvenir of Paderewski's art, that does full justice to a piece requiring simplicity of tone together with singing tone, should acquire his recording of Mozart's *Rondo in A minor,* K. 511 (Victor disc 15421). A lovely work, played and recorded in the best traditions, it shows the Polish master's command of *legato* and of tone color.

Toscanini, with the British Broadcasting Company Symphony Orchestra (Victor disc 15192), gives a superbly performed recording of Weber's *Invitation to the Dance,* making this familiar composition much more of a virtuoso affair than is usually heard. And the same orchestra, under the direction of Sir Adrian Boult, turns in a competent performance of Tschaikowsky's *Serenade for String Orchestra, Op. 48* (Victor set M-556).

An album of Boston "Pops" recordings, purporting to set forth a typical concert of this orchestra (Victor set M-554), contains a strangely conglomerate group of pieces. Opening with Glinka's brilliant *Overture to "Russlan and Ludmilla"* (disc 4427); it continues with two ineffective arrangements of Negro spirituals, *Deep River* and *Nobody Knows de Trouble I've Seen* (disc 4428); "Five Miniatures," descriptive trifles by Paul White (disc 4429); the *Doctrinen Waltz* by Eduard Strauss, a brother of Johann (disc 12428); and the popular *Intermezzo* from Granados' "Goyescas," coupled with Tschaikowsky's *Polonaise from "Engen Onicgin"* (disc 12429). The vital Glinka overture is something everybody should have, and the *"Goyescas" Intermezzo* will undoubtedly please all those who have been waiting for a modern recording of this old favorite. Needless to say, Arthur Fiedler does justice to these compositions.

One of Beethoven's less pretentious tributes to his fondness of the country surrounding Vienna is his set of eleven dances, written in 1819 for a seven-piece country

WALTER GIESEKING

band. Practically never heard in the concert hall, they have been engagingly performed in a recording (Columbia set X-133) by Weingartner and the London Philharmonic Society, together with a dramatic *Larghetto* from the composer's "Incidental Music to Egmont."

Although overshadowed by his "Unfinished" and his lengthy "Symphony in C major," Schubert's "Fifth Symphony" is nevertheless a delightful and rewarding work. Its spontaneity is attested from the opening bars. The joyous, bouncing motive of the opening *Allegro,* recalled by Dvořák in the first movement of his "Symphony 'From the New World'," is full of youthful elation; and the second movement is songful and tender. The *Minuet* has been compared to that of Mozart's celebrated "Symphony in G minor"; and the gay *finale* has been commended for its fine workmanship and brightness. Sir Thomas Beecham, conducting the London Philharmonic Society, gives us a treasurable performance of this early Schubert score. The recording is splendid (Columbia set M-366).

Koussevitzky has played for many years a "Concerto for Orchestra in D major," by Karl Philipp Emanuel Bach, which we often have hoped he would some day see fit to record. That day came at last; and we have the work in Victor's set M-559, superbly recorded. In three movements, this composition boasts a vigorous first movement, a similar sturdy finale, and, in between, a hauntingly beautiful *Adagio* which the composer's father, Johann Sebastian, might well have been proud to have written.

The "Concerto for Two Pianos," by the American composer, Harl McDonald, is richly and brilliantly performed by the Philadelphia Orchestra, with Jeanne Behrend and Alexander Kelberine at the two pianos, and with Leopold Stokowski directing (Victor set M-557). The work, a strangely uneven one, does not sound any great depths nor convey any compelling motivation. Beginning with an opaque, rather heavily laden movement, the concerto continues with a theme and variations (slow movement), more immediately appealing and sincere in expression, and ends with a vigorous and primitive dancelike *finale* founded on a *jnarezca,* a dance of Northern Mexico.

It was our pleasure recently to call attention to four sets of Haydn quartets that Victor released (sets M-525, 526, 527, 528). After hearing the four albums, we wish to suggest to our interested readers that they acquire them in the following order: first, album M-527; second, album M-525; third, album M-528; and lastly, album M-526. We spoke of the contents of album M-525 a couple of months ago, so let us briefly turn our attention here to the contents of album M-527. It contains three fine quartets from various stages of Haydn's career: the fourth from the highly regarded "Six quartets" that form "Op. 20"; a neglected masterpiece; the second quartet from "Op. 74"; and the last quartet that Haydn wrote, a truly great work, Mozartian in both its character and spirit, "Op. 77, No. 2." The performers of these works, as in the other albums, are the Pro Arte Quartet. The recording, made in England, is good throughout.

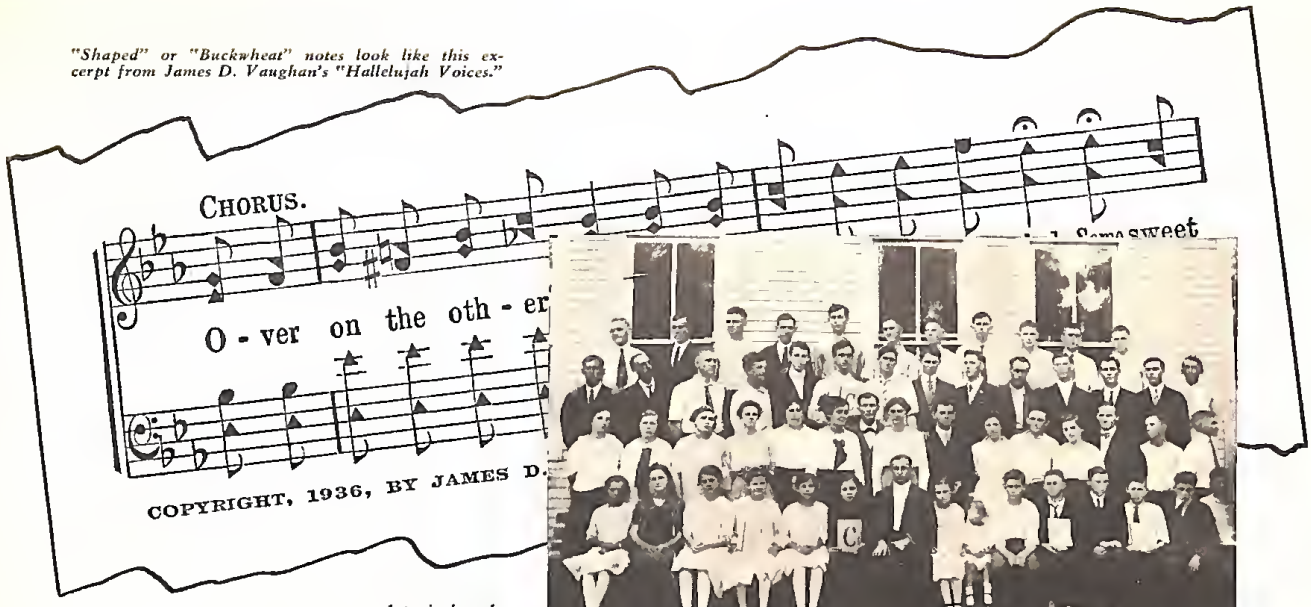
The Coolidge Quartet, turning its attention to American music, gives highly polished but completely unemotional performances of Griffes' "Two Indian Sketches" and of an *Andante* from the "Quartet in E minor," by Chadwick (Victor set M-558). The Friends of Recorded Music already have issued a much more desirable performance, by the Kreiner String Quartet, of the plaintive *First Indian Sketch,* coupled with one of the greatest songs in the English language, Griffes' *Lament of Ian the Proud,* sung by William Hain (disc No. 5).

The Roth String Quartet, turning its attentions to music of its native Hungary, plays Dohnanyi's "Second Quartet, in D-flat major, Op. 15" (Columbia set M-367), with fine feeling and style. This work, written in 1907, is one of its composer's foremost chamber compositions. The Roth performance displaces an earlier one by the Flonzaleys.

Marian Anderson gives a noble, if not completely moving performance of Brahms' "Rhapsodie," one of the composer's greatest vocal scores, assisted by the Philadelphia Orchestra and the Choral Society of the University of Pennsylvania. And with the same orchestra the singer is heard in this composer's songs, *Dem blaues Auge, Der Schmied,* and *Immer leiser wird mein Schlummer* (Victor set M-555). The songs are over-weighted with the orchestral backgrounds, but we recommend the "Rhapsodie," which can be procured complete on discs 1919 and 15408.

(*Continued on Page* 543)

"Shaped" or "Buckwheat" notes look like this excerpt from James D. Vaughan's "Hallelujah Voices."



A typical gathering of singers in the South using Buckwheat notes.

Singers of the Soil

Including the Fascinating Story of "Buckwheat" or "Shaped" Notes

By

KATHARINE PAINTER FULLING

THE FILLING STATION ATTENDANT emphatically hitched up his trousers and then glanced with faint disgust at two arguing men across the street.

"Some of them dern buckwheaters and roundheads at it again," he offered in explanation, "Every time a couple of them get together, they start wrangling. Check your tires, lady?"

The small town near Texarkana, where we had stopped, basked lazily in the midday heat and, except for the pair across the street, there was little sign of aetivity. An occasional squeaking of a chair was heard as a grocery store loafer shifted to a shadier spot.

"What are those men arguing about?" we asked, with not so very mild curiosity.

"Aw, they just can't agree on how to sing. See that little fellow? He's a four-shaper. That big fat man he's talkin' to is a round-shaper. Now if a seven-shaper would come along you would really hear an argument."

When, as children of the Kansas wheat belt, we had heard harvest hands, who made their seasonal journeys to our place, sing songs in the evening which they explained were used by the shape-noters in the south, our childish curiosity was aroused by the strange term, but we never had pressed the point further. Yet here we were apparently in the midst of this unique singing group, with all their primitive enthusiasms for their favorite systems of vocal notation, and watching their animated confabs, as cool as cucumbers.

"Are there many of the shape-note singers around here?" queried one of my companions.

"Dunno, lady, sometimes it seems the woods is full of them; and then you don't hear anything of 'em for a spell. They have meetin's around, but I never go to 'em. I can't sing nohow. They're goin' to have a sing to-morrow at the Springs, I think."

Our little party had intended going into Dallas to the Pan-American Exposition, but it would have to wait a day We were going to the singing. The Springs, it was learned, was a wooded grove several miles from Texarkana, so we drove back to the Arkansas-Texas border city to spend the night. On the way a small homemade sign was noticed in a roadside field, and its rather rickety letters spelled

"All-day Singing at the Springs
Bring Your Basket"

A Primitive Excursion

THE NEXT MORNING WE STARTED for the Springs, several miles off the paved highway, over a road which in places cut across fields and through shallow streams. As we neared the Springs, wagons filled with sunbonneted women and overalled men slowed up our progress. Horseback riders wound in and out of the procession, and automobiles, loaded with farmers and their families, were interspersed throughout.

The road curved its way into a large wooded spot where dense foliage effectively kept at bay the hot Texas sun. Horses, tied to wheels, munched hay from wagon beds, around the outer circle of the grove. More cars were parked here, their mud spattered sides testifying to much travel along the back road districts.

As additional wagons and cars arrived, they were left near the outer fringe of trees, while all occupants deserted them for the center where a crowd of possibly three hundred people strolled about A school building was to be used for the singing, and most of the people were gravitating toward this wooden structure.

Having managed to squeeze into one corner of the building, we could get a good view of the meeting without being in the way of the singers It was the season in Texas when the crops had been "laid by" and the work-browned men and women were now ready to sing "to the land I am bound." There was little spirit of gaiety about the session, as the members showed a deep reverence for the old time shape-note songs which had been sung before them by their parents and grandparents.

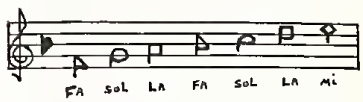
For the youngsters, however, it was a picnic. Barefooted towheaded boys in overalls, and little girls in fresh print dresses, darted through the crowd. Older girls in their teens, self-conscious and highly uncomfortable in tight fitting shoes, gathered in small groups to exchange bashful banter with strapping farm swains, Delegates to the convention from various districts were easily identified by their white ribbon badges. They were the leading singers from their communities.

The milling about on the floor of the building stopped suddenly at the command of the chairman, "All singers get to their places." With an ease born of long practice, the members arranged themselves in folding chairs to form a square. In the center was space for the leader. The sopranos were in front of the leader, trebles at the left, basses at the right and altos at the leader's back.

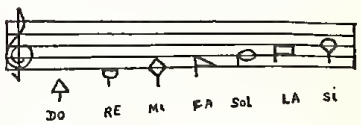
Each singer had a songbook on his lap, many of them tattered and worn from use, and some dating back to 1844; but they were for effect only, for not a person there would have admitted that he didn't know every song in the five hundred seventy-five page book by memory.

Over a singer's shoulder we could see his half opened book All the songs were in the *fa-so-la* or four-shape style, the notes being of triangular or square mold. Because of their peculiar shape, they are called "buckwheat notes" by the round note adherents, and their users are derisively known as "buckwheaters." The shape-noters in turn deride the round note singers as "roundheads" and there is constant argument between the two groups as to the best musical notation.

With the last note of the complete scale omitted the seven notes of the key, in Four-shape notation, are



In addition to the four-shapers, another strong singing group is known as the seven-shapers. This group has taken the four notes of the four-shapers and has added three notes. The seven-shapers also flourish around Texarkana and in rural areas of the Southern states. The scale in Seven-shape notation is



We were interrupted in our over the shoulder pilfering by the chairman's voice announcing that "Brother Wilkins will lead the lesson."

A stocky, ruddy faced man walked to the leader's position in the center. The short red hairs on his sunbrowned wrists glistened as he raised his arms for the attention of the assemblage, called the page of an old fuguing song, banged his tuning fork against a table, and "keyed" the tune.

His arms dropped, and the basses were off in a thunderous roar of

"He makes the corn in valleys grow,
And waters veil the sky to cheer the plains below."

The trebles came in, quickly followed by the altos and finally the shrill sopranos joined the musical cavalcade. The ghost of old William Billings, New England schoolmaster, who first introduced fuguing songs into the United States, must have been hovering happily about the building

Walking about in his small cleared space, the leader gave the entrance cue to each division He had no book or baton but carried the beat with both arms moving up and down The singers kept their eyes on the leader, many beating time with him

as they sang with all the enthusiasm of their thirsty souls.

There was a feeling of immense power in the song as each group vied for supremacy. These American singing guilds, known for more than two hundred years as shape-noters, sing songs which spring from the soil and are nourished by the hills and valleys that bear their crops. They are the only known singing groups in the United States which still use the oldtime fuguing songs.

And Leaders Propagate

THE FINAL NOTES HAD SCARCELY DIED AWAY before the chairman noticed a visitor who had slipped in quietly to stand at the rear.

"Don't go hidin' like that," he called to the visitor. "We've been waitin' for you to show up. We want you to be tone bearer for the meetin'. Friends, you all know Brother Bartlett. He's taught more singin' schools in the Southern States than any other four-shaper. Years ago he brought the shape notes over the hills from Georgia to us."

Brother Bartlett, a pleasant smiling man in his late fifties, his lean wiry body topped by a shock of gray hair, walked to the conductor's podium. Without looking at a book, he spoke softly, "Folks, I'd like for you to sing page 406. It's my favorite song, the one my mother used to sing in Georgia, when I was a little tot playing at her knee."

In the silence that followed, Brother Bartlett, ignoring the tuning fork, keyed the tune vocally and raised his arms in a dramatic flourish. This time the four divisions joined their difficult melodic progressions in a mighty volume which thundered its way through the open windows and swept across the rolling fields.

Song followed song at the meeting, the singers reluctantly taking time out at noon for the basket dinner, to resume eagerly thereafter. Every person who was a leader of his neighborhood group was given the privilege of the floor and allowed to lead two or three songs. There were few spectators, as those in attendance came for only one thing—to sing. Their entire enjoyment was in active participation.

At the close of one song, a tall loose-jointed Texan, who I later learned was an amateur "tune maker" from over near Rock Creek, whispered to the chairman, who then rose to announce "Brother Johnson just told me he has a new song he would like us to try out. He has only a few copies so I will give one to each section."

Brother Johnson produced several sheets of paper on which the score and words had been traced with pencil. Each division secured a copy and gathered in groups so that all could see. For a few minutes the singers studied the new score, humming the notes.

"You'll have to key the tune," the chairman told the tune maker, as all ears awaited the opening note.

Brother Johnson hummed the tonic and the assembly took it up in galloping *tempo* and carried it lustily to completion, although not one of them was familiar with it. All our group of visitors were astonished at this difficult feat of musical sight reading.

Wherever there are shapenote singers, there are tune makers. The birds, trees, cotton and corn inspire verse which in time demands a tune. It was just such a melodious conception which the group had finished singing. Occasionally one of these backwoods songs has sufficient merit to find its way into the official shape-note song book. Then the tune maker's cup of happiness is filled.

And Juvenile Leaders

NO SING IS COMPLETE without the children's division. The shape-noters are hanging on tenaciously to their type of singing, which in these days of jazz orchestras, crooners and musical movies is meeting serious competition. The South is the last stronghold of shape-note singing, as it has been driven from the North and East. For this reason, the adults encourage their children to carry on the shape-note singings and to push back the ever encroaching roundheads.

A boy about five years old was called to the leader's position and asked to take charge. In a childish treble he called the page number of a song, tuned the key perfectly and started beating the time. The adult singers followed him with utmost precision and at the close looked with undisguised pride on the youngster. Although the boy could neither read nor write, he was thoroughly at ease leading the song. Next a little girl of six was called to lead, and several other tots got a chance to show their skill at leading the singers through the difficult musical passages.

At the start of each song, the syllables, *fa-so-la-mi* were sung, then the singers doubled back and sang the words. All the verses were sung in their entirety, yet the singers never opened a book. They picked out and sang the shape-notes with the *staccato* rapidity of a hungry pullet pecking at an ear of corn.

No piano or other instrument of accompaniment was used to detract from the deftly interwoven melodics of song. This type of singing required almost a sense of absolute pitch.

For an entire day the rural festival continued as leader after leader appeared before the gathering and song after song was rolled away in rapid succession, with the singers showing no signs of exhaustion from their continual vocal efforts. The sun was hanging low in the skies before the meeting broke up and then only because the singers had to get home to do the chores.

Jascha Heifetz Transposed to the Films

WHEN THE CANDENT GENIUS of Jascha Heifetz flashed upon the New York public, on October 27, 1917, the critics opened their treasnre boxes of adjectives and loaded them upon the new virtuoso, then just sixteen. "Here," they said, "is a born violinist"; and this was virtually a fact. Heifetz can hardly remember a time when he did not play the violin. Almost as soon as he was able to walk, his father put a fiddle in the hands of the three year old baby and gave him his first lessons. At four he was studying in the music school of his native City, Vilna, in Lithuania. At eight he was already under the instruction of the great Auer, who, the following year, permitted him to make his first appearance in St. Petersburg This was the overture to a long chain of extraordinary successes with great European orchestras.

It is not surprising that Samuel Goldwyn sought to secure Heifetz for a film. His unerring intonation and rich tone were just of the type which modern sound recording discoveries demand for superb results. Previews of the new Heifetz film, "They Shall Have Music," indicate that unusual revelations in tonal beauty mark this notable picture. Only the most advanced technical skill could capture the rare nuances of the amazing player. He has been most applauded for his incomparable taste. Since taste is largely instinctive, and only one who is born with it is able to touch the horizons of the musical soul, only he knows how to go just far enough without going too far.

Heifetz's fine personality and his vast platform experience make him ideal for the motion picture world. Goldwyn and the United Artists Corporation are to be congratulated for presenting this great Artist in his prime in a striking new picture which combines musical virtuosity with an excellent screen romance.

One of the distinctive features of this picture that should be of huge interest to educators, is the fact that the producer has employed a real "boy and girl" school symphony orchestra of forty-five players, all members of the California Junior Symphony Association, aged from nine to fourteen. They play the overture to Rossini's "Barber of Seville."

Music lovers, teachers and club members will find in this film valuable promotive matter for all educational interests and readers of THE ETUDE not only will want to see the film, but also will want to urge others to see it.

Color in Piano Styles

The chintz motive on the walls is carried out in the covering of the piano case

Not an antique but a modern design which fits in with the classic outlines of this beautiful room

Imagine a Zebra Skin upon a piano "a la Congo", but isn't it effective?

WHEN SOLOMON the preacher in Ecclesiastes, wrote, "And there is no new thing under the sun," he was probably very right; but certainly there has been a marked difference in the decoration of pianos, in order to make them conform to what the interior decorator feels is necessary to blend with modern tastes in home and music room arrangement.

All of the leading piano makers think first of the inside of the piano, its soul; and this is right, because the piano is first of all a musical instrument. Most of the manufacturers, however, have shown an admirable initiative in designing piano exteriors that are in themselves beautiful works of art.

Elsewhere we have shown the magnificent new case of the piano presented by Mr. Theodore Steinway to the White House. Now we show other pianos in chintz, zebra hide, and in Kordevon—the latter a new finish devised for pianos and originated by the Rudolph Wurlitzer Company. Apart from the musical quality of these instruments, the idea is to create a new and essentially colorful piano which may be adapted to any decorative scheme

Music's Debt to the Poets

By ARTHUR O'HALLORAN

IT IS A MATTER of first importance to the art of music that many of its greatest masters had also a love for poetry and a discriminating taste in literature. What priceless gems would the world have lost had Schubert, for instance, not read his Goethe or Shakespeare? We would be without the immortal *Erl King* and *Hark, Hark the Lark*, to mention but two famous songs of Schubert, beloved both as songs and as pianoforte transcriptions.

To Heine we are indebted for *The Lorelei*, the Germanic legend so finely set to music by Liszt. Liszt also used poems of Goethe for songs. Purcell has set poems of Herrick, the English poet who lived in 1591-1674. To Sir Walter Scott we owe the words of the *Ave Maria* so superbly set to music by Schubert, who also wrote his song *Wild Roses* (*Heidenroslein*) to words by Goethe.

Of American poets Longfellow has had many musical adaptations; whilst, of famous English poets, Browning, Swinburne, and Tennyson have had gracious musical settings.

Schumann, Grieg, Mendelssohn, Dvořák, and Macdowell, are among the famous composers who owe much of their popularity to a happy blend of the art of poetry with music.

Kipling has been drawn upon freely for musical illustration—both his prose and verse. Included among the composers who have used Kipling texts, are such distinguished musicians as Sir Arthur Sullivan and the impressionist, Cyril Scott

A New Experiment with Music in Business

By EARL BURKE

MUSICAL PROGRAMS TO LIGHTEN heavy working days in business organizations may seem fantastic, perhaps contrary to the usual ideas for working efficiency. Some business heads may even consider music during working hours as an unwanted intrusion, like hearing a blaring brass band from a passing parade. But a recently conducted experiment demonstrates that it all depends upon the type of music, and that soothing harmonies coming from properly arranged sources can be advantageously adapted to reduce the nerve strains of modern business and to induce happier working moods.

The Insurance Building, Oakland, California, has won a national reputation in the office building field, for pioneering unusual services that build good will and make its tenants permanent. Among these are open air gymnasia on the roof, for both men and women, and other health building facilities. Its latest innovations include daily programs of soft, modulated music, introduced as a special feature during the recent holiday season by P. Delaware Smith, the building manager. These were heard throughout the entire building during the eight business days preceding Christmas and proved highly popular with tenants.

A Cautious Experiment

THE INTRODUCTION OF MUSIC into these business offices during their regular working hours was approached by the building management with considerable hesitancy. There was the danger of possibly disturbing executives and of lowering working production by distracting the personnel. That season of the year is always the busiest time for these tenants, particularly of offices that are branches of large eastern concerns. Books must be closed for the year; outstanding accounts collected; salesmen are reporting; and annual reports must be compiled and sent to home offices. Mr. Smith had long believed that business is conducted to-day at too fast a pace, with too much emphasis on speed that allows too little time and thought to the things that make life worth while. In his opinion, music could be made to serve a valuable purpose in bringing mental ease and needed individual relaxation from business worries.

At that time the public appeared much concerned over the gloomy European outlook. Mr. Smith felt that the American people had particular reason to feel thankful, as compared with those living in war troubled European countries. At first he considered utilizing this thought as a basic theme for the building's holiday greetings, but this he rejected in favor of something better. This seemed an excellent opportunity to try out some of his beliefs about music—that it could be employed to drive away business cares, to stir the emotions, and to bring a happier spirit into business life.

According to the sound equipment people who installed the facilities, this seems to be the first instance where daily musical programs have been broadcast throughout an entire office building, over an extended period of time. As this was just an experiment, the equipment contract carried a clause providing for its immediate cancellation if the music proved distracting to listeners.

The music was distributed throughout the entire building by means of RCA System Sound Projectors, controlled in the office of the building management. The equipment was modulated by the sound engineers so that the music could be heard clearly yet softly in the main floor lobby or on upper floor halls and corridors but would not be audible behind closed office doors. Sound distribution for the main floor came through a cathedral type speaker concealed among decorations on the mezzanine railing overlooking the lobby. On alternate floor levels tiny modulated speakers—instead of the usual blaring type—were hidden in the iron grillwork of stairways. The fact that speakers were concealed added to the charm when music came gently stealing through the corridors. Listeners wondered where the music came from and frequently inquired, "How do you get that delightful effect?"

Soft, modulated music greets incoming tenants from a speaker on the mezzanine floor.

Musical production and control room. At left, attendant is placing a musical selection on electric turntable. On the right is panel for regulating volume and tone.

A Varied Musical Diet

IN THE OFFICE OF THE BUILDING management, record selections were played on an electric turntable operated like a phonograph. Volume and timing were controlled from a radio panel. The tone could be regulated so as to sound louder on the lobby floor than elsewhere in the building and, if too resonant on any upper floor, it could be tuned down separately.

The choice of the kind of music was not left to chance, but was worked out after careful study. During the experiment, all office occupants, building maintenance employees and large numbers of transient visitors daily would be exposed to the music. Individual preferences and dislikes would have to be considered. Too much of any one type of music, no matter how fine or desirable, would be monotonous.

The music was mixed deliberately, to provide for variation. To insure the desired results, an arbitrary schedule was made up in advance every day, which took into consideration the playing hours and special nature of the music most appropriate for that period.

More than two hundred musical selections were available. These ranged from waltzes, college songs of leading California universities, jingles, marches, orchestra pieces and vocal solos, to classical, religious and symphonic music. Favorite Hawaiian and marimba band selections were also included. It was found that "hot swing" jazz pieces were not wanted. For convenience in scheduling and handling, all records were classified and kept in separate groups.

The make up of daily schedules called for marches and similar peppy music to be played from eight to nine in the morning, when people were coming to work, during the luncheon period, and around five o'clock when occupants were leaving the building. At all other hours of the day more subdued types of music were released. The building management knew from its traffic counts of the hours when the building carried the greatest number of visitors and the exact times when it would be filling or emptying, so as to change the music to fit the time of day.

A Fortuitous Launching

THE FIRST MUSICAL MONDAY MORNING people began coming into the building with the customary long faces, reluctant to begin the work grind for the week. It was interesting to observe how their gloomy facial expressions changed instantly when they heard *Anchors Aweigh; Jingle Bells; Whistle While You Work;* and similar cheery selections. Surprised transient visitors stood in the lobby listening.

During the first three days the building management made careful tests. All floors were checked to get tenants' reactions. They were asked "Is the music disturbing you?" and they replied "No, we like it."

The soft music coming from the concealed speakers could be heard distinctly in all parts of the corridors; but, the moment an office door closed, the music was shut out. Doors had to be propped open to hear. On one floor check up, it was found that twenty-five out of twenty-seven offices had the doors wedged open to listen.

From the morning the music started, the enthusiasm mounted and grew every day. A group could be found listening in the lobby most of the time. People had heard about it in other buildings or came from other parts of the city. After visitors had finished their business in the building, they invariably lingered in the lobby to hear more.

After the opening day, tenants began 'phoning and writing notes to the building management requesting that favorite selections be programmed. If they were not on hand, Mr. Smith made arrangements to get them. When he experienced some difficulty in getting particular arrangements requested—like when someone wished to hear a famous orchestra's rendition of Dvořák's "New World Symphony"—tenants began bringing in their favorite record collections. These were added to the programs. Very frequently a lobby visitor would ask for some favorite to be played. This was always arranged, if it did not conflict with the desired type of music for that hour. Nearly as many requests for musical favorites came from men as from women. These requests came not only from the younger but also from the older men.

A Business Stimulant

AT FIRST IT WAS THOUGHT that the music might possibly slow up the movement of elevator traffic; but it was discovered that people listening in the lobby moved away from in front of the elevators so as not to interfere. Peppy music, when people were coming in or going out of the building, stimulated the movement of traffic.

Indicative of the enthusiasm with which tenants responded to music mixed with their work are two typical tenant reactions. The head of one firm commented, "The holiday period always gets me down because for me it is the busiest, hardest working time of the year. Our firm is closing its books. My home office calls on me for information and special reports. Because of this additional work, this period is depressing. This year it's different. The daily music causes me to forget the pounding to do this or get that done. It makes me and my whole staff work in happier mood."

The president of a financial institution whose office buzzes with activity during the hours the country's stock exchanges are open, remarked, "I was doubtful when I first heard the music. During this period our staff is working under heavy strain, but there never has been a time when our organization functioned so smoothly, efficiently and with (*Continued on Page* 531)

The Threshold of Music

By LAWRENCE ABBOTT
Assistant to Dr. Walter Damrosch

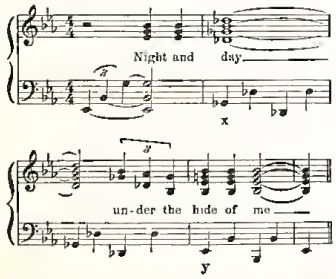
Keys That Are Related—Sisters and Cousins and Aunts—Natural Laws That Guide The Flow of Chords

This article is the thirteenth in a series on "The Doorstep of Harmony." The first appeared in The Etude *for January, 1938.*

Part II

THIS PARTICULAR PAIRING of "cousins once removed" deserves especial mention, for the change from one key to the other is so striking that composers have used it time and time again—and always effectively. The rise in tonality of a minor third produces a peculiar feeling of stimulation, a kind of lightheaded buoyancy. Cole Porter, whose music is often harmonically out of the ordinary, brings this modulation into one of his best known songs, *Night and Day*.

Ex.10

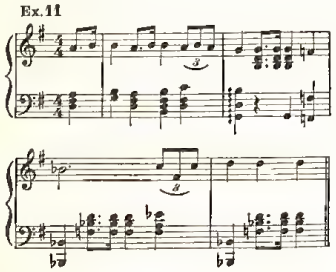


This quotation from *Night and Day*, and those used later from *Smoke Gets in Your Eyes* and *Innocent Ingenue Baby*, are reproduced with the kind permission of the Music Publishers Holding Corporation, owners of their copyrights.

At *x* the music is lifted abruptly from the tonic triad of E-flat major to the tonic triad of G-flat major. And at *y* it drops back just as abruptly to its old key. Musical sleight of hand!

A more famous example of the same modulation occurs in the *Grand March* from "Aïda," by Verdi.

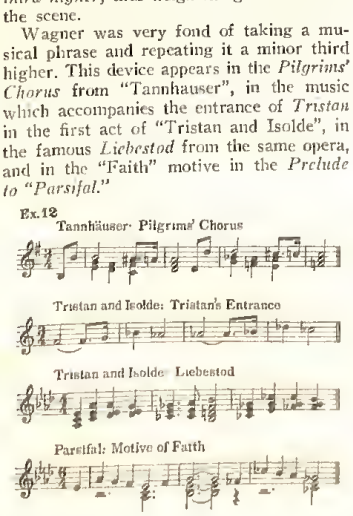
Ex.11



In this case the music is lifted a minor third from G major to B-flat major. For lack of space the quotation includes only the closing notes of the first appearance of the tune and the opening measures of its repetition. If you have seen the opera you will recall this dramatic moment. Four trumpeters on the stage blare forth the melody. Hardly has its last note died away when four more trumpeters appear in the procession. Instead of repeating the music in the same key, they announce it *a minor third higher,* thus heightening the effect of the scene.

Wagner was very fond of taking a musical phrase and repeating it a minor third higher. This device appears in the *Pilgrims' Chorus* from "Tannhauser", in the music which accompanies the entrance of *Tristan* in the first act of "Tristan and Isolde", in the famous *Liebestod* from the same opera, and in the "Faith" motive in the *Prelude to "Parsifal."*

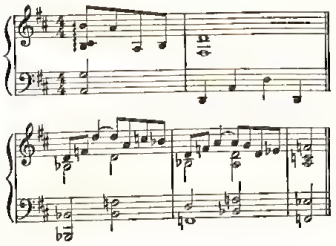
Ex.12



Another mutual cousin, or connecting link between two distant keys, is the subdominant minor. This intermediary makes possible a change of key which delights many a composer—a downward shift to the major key located two whole tones below the original key. For example, the modulation from C major to A-flat major. The connecting link in this case is F minor, which is the subdominant minor of C and the relative minor of A-flat.

An example of this modulation occurs in *Smoke Gets in Your Eyes,* from "Roberta" by Jerome Kern.

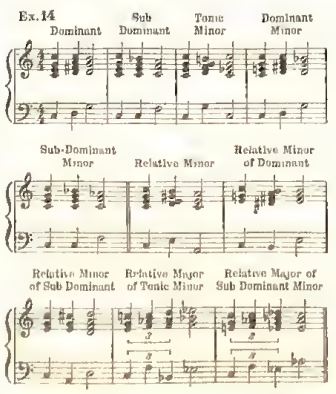
Ex.13



From D major to G minor is one jump; from G minor to B-flat major is another jump. But Jerome Kern's modulation eliminates the middleman and goes directly from D to B-flat. Zez Confrey, in *Kitten on the Keys,* makes the same down a major third change of key, when he switches from the opening tune to a second one.

Having discussed the various relatives which a key can have, let us meet a typical family group so that we may observe brothers, sisters and cousins side by side. Here are the relatives of C major.

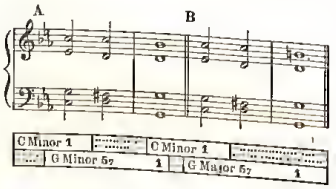
Ex.14



In these ten measures will be found the ten keys most closely related to C major. In each case the first chord is the tonic triad of C major, while the final chord in the measure is the tonic triad of the related key. As you might expect, the next to the last chord in each measure is the dominant seventh of the related key. It will be noticed that the last two keys, being cousins once removed, are so distant that an extra chord is required to make a smooth transition.

Just as C major has its relatives in good standing, so every other major key has similar relatives. And every minor key, too, has its set of relatives, substantially the same as those of the major keys. Of course, in the case of minor keys, their dominant and subdominant keys are likewise minor. For instance, the subdominant key of C minor is F minor, while its dominant key is G minor. We shall find, however, that every minor key has another close relative, for which there is no equivalent among the relatives of the major keys—the dominant major. If we are in C minor, we can modulate just as easily into G major as into G minor (perhaps even more easily).

Thus, we have



(a) modulates to the dominant minor key, whilst (b) modulates to the dominant major key.

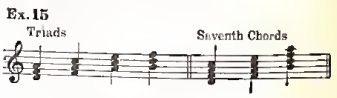
It probably has been already guessed why the second modulation seems, if anything, a little more natural than the first. It is because the dominant triad belonging to the minor scale's "house of chords" is a major triad We are therefore accustomed to hearing G major chords frequently in C minor pieces, and it takes only the presence of the leading tone, F-sharp, in the chord preceding it, to turn the G major chord into the tonic of a new key.

The Stepping Stones of Modulation

WE HAVE ALREADY MENTIONED that a chord may belong to two or more different keys and may thus act as common ground on which these keys may meet. Between any two keys which are related we can find such "stepping stones"—chords which are shared in common by each of the keys, and which will take us across without the necessity of making a single awkward leap.

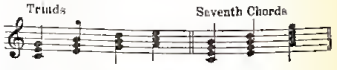
C and its relative minor, A, have the following chords in common:

Ex.15



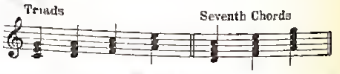
C and its dominant, G, have these chords in common:

Ex.16



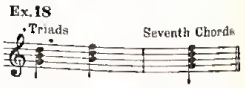
C and its subdominant, F, have these chords in common :

Ex.17



C and its tonic minor, C minor, have these chords in common:

Ex.18



Technically speaking, these chords common to both C major and C minor are three separate chords. But we can readily see that they are hardly more than three variations of a single chord, the two triads being component parts of the dominant seventh chord.

Double Meanings in Music

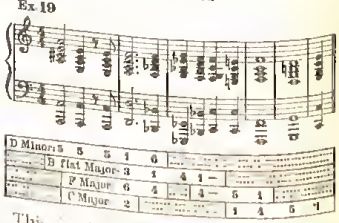
"STEPPING STONE" CHORDS do not necessarily give us advance warning as to the key for which we are headed. They can give us broad hints, of course; but there is only one chord which provides us with positive information: the dominant seventh; and even that does not tell us whether the coming tonic is going to be major or minor. With any other chord the ambiguity is far greater. We can guess, perhaps, three or four keys to which the chord *might* lead us, but we can not be sure which of the three or four it is going to be until we hear what comes next.

Suppose we switch on the radio and tune in on the middle of a piece of music? The first chord which strikes our ears, let us say, is the major triad on F. What key are we in? Perhaps we are in F, listening to the tonic; and perhaps in C, listening to the subdominant triad. Or, again, we might be in A minor, listening to a chord on Fa; or we could be even in B-flat major, listening to a dominant triad; or in B-flat minor. We cannot tell for sure.

This same ambiguity is true, to a greater or lesser extent, of every chord. As soon as we strike a chord which might belong to some related key, as well as the home key, we are lost in a musical fog, without a compass. Until the next chord sounds we cannot tell into which of the possible keys we are actually going to land. In other words (to scramble metaphors), you have to lie low with your listening ear, waiting to hear which way the cat is going to jump.

That is one thing that makes music so fascinating. For instance, in the "Symphony in C Minor," *Fourth Movement,* by Johannes Brahms, we find

Ex.19



This is the majestic, chorale-like theme which the sonorous brasses intone in the *Finale* of Brahms' "First Symphony." Ob

(Continued on Page 552)

BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

WILLIAM D. REVELLI
FAMOUS BAND LEADER AND TEACHER
CONDUCTOR OF THE UNIVERSITY OF MICHIGAN BAND

How to Build an Alluring Program

By

WILLIAM D. REVELLI

THE REQUIREMENTS of a conductor sometimes seem without end. He must be more than a pedagog—he must be an organizer, a diplomat, a zealot, and a showman. He is in the public eye, subject to high praise or loud censure. His personality and the scope of his efforts must be each broad enough to maintain him and his musical organization as the pride of the school or community.

Not the least of his special knowledges is a thorough understanding of Program Building. Many a competent conductor and musician has stopped short of success through an inadequate grasp of the psychology of preparing programs. Perhaps the word "success" is incapable of having definite limits, but it is certain that no conductor is a success if he fails to attract audiences to his concerts. In spite of the many functions which bands or orchestras can be assumed to fulfill, they are primarily entertainment organizations. It is their duty and, after intensive effort, their right to play to sizable audiences.

Program building, then, may make the difference between obscurity and prominence; and its elements are far more involved than at first might be apparent. This is particularly true in the case of the average school or municipal band or orchestra. The conductor of a musical organization of finished and capable musicians may feel free to select at will those compositions which he would like to have it perform; and he can range with impunity into the fertile fields of the masters. Not so the school or average community director. He faces players of limited playing proficiency, and the tradition of past musical programs weighs upon him. He hardly dares to attempt a satisfactory performance of the masterworks.

Added to the obvious limitations of inexperienced or indifferently capable members is the problem of instrumentation. Many symphonic works which might have been essayed, must be foregone through insufficient instrumentation, or attempted with often impractical substitutions for the originally required instrumental voices. Considerations of this type cannot help but affect the choice of program numbers and the general tone of the concert.

The importance of wise choosing is too often woefully apparent to the concertgoer who sits through one performance after another, vaguely or definitely aware that the conductor has missed his cue and made a misfit, not of his group, but of his program.

The Too Difficult Program

IN THE RANKS of amateur organizations, the usual program often can be placed in the category—"too difficult." We find school bands and orchestras in particular performing works which are entirely beyond the technical or æsthetic capacities of the youngsters, and as a result the program becomes a constant toiling for notes on the part of the players and a complete dislike for classical music on the part of the audience. Who has not felt the relief of an entire audience when an amateur organization has struggled far afield and finally gets back to a simple march or selection within the capabilities of the players?

All good music is not difficult, nor is all difficult music necessarily good. But it is for the conductor to choose good music which fits the talents of his organization, and which is not beyond the comprehension of its players. There is decidedly a scarcity of good *easy* material, but there remains a sufficient amount of facile material to enable our school and community organizations to prepare programs whose structure is sound and whose effect is entertaining in every sense of the word.

It is not to be assumed that all programs for this type of organization must be easy throughout, as it is often possible for the able conductor to select a number of moderate difficulty and to train and prepare for its performance so that it reflects credit on the group. When a difficult number is well done a sparkle and verve is given the program as a whole; but when a selection hopelessly exceeds the capabilities of the performers, or when a concert is a series of difficult numbers, an adverse effect on the audience is inescapable.

The Monotonous Program

A FEW YEARS AGO I was invited to act as guest conductor of a certain High School Band's Annual Concert. The director was quite concerned over the fact that his audiences were so small and inappreciative. The situation is hardly without parallel; a glance at the progam and the cause was easily understood. The director had forgotten completely that audiences attend band concerts to be entertained—to enjoy good music well performed. This particular concert, though perhaps carefully rehearsed, impressed us, as it did most of those present, as being monotonous.

An idea of what constituted the monotony of this particular concert may be had by comparison with landscapes in travel. The traveler is soon bored with flat, unendingly identical and barren countryside. Hours of passing through such country either will put him to sleep or the landscape will be forgotten and he will turn to other pursuits. Country of variegated landforms, on the other hand, may hold his attention for long periods. One cannot help enjoying vistas embracing mountains, valleys, waterfalls, patched pastures and far-away forests. In this concert there were a number of selections whose character was similar in mood, length, *tempo*, and instrumentation. There was an excess of heavy music: two symphonic poems, two overtures, two slow moving tone poems. The program was not punctuated with a single march; and both the tone poems and a modern number were abstract and non-melodic. Here was a monotonous vista indeed; one cannot wonder at any lack of appreciation shown by audiences at such concerts.

The unfortunate thing about this concert, and this is probably true in many cases, was that the instrumental organization performed quite admirably. Its instrumentation was adequate and the conductor a competent musician. Yet a poorer organization with a better program might easily have had more attention and given more entertainment.

The rules of monotony are inviolable; a concert that is overloaded with novelty numbers and clap-trap music is just as little appreciated as the heavy concert. Frequently school bands are found in one extreme or the other. The matter of extremes, too, can extend to concerts which are too quiet throughout, and those which make such a loud and long use of the percussion and brass sections that both the players and audience are ready to drop with exhaustion at the end of the program. A concert in good taste must allow the listener opportunity to relax at intervals, and it must rouse him somewhat at others. Even individual selections must have their dynamic contrasts. A sensible audience is cold to the musical organization which indulges only in volumes of tone that are *loud* and *louder!*

The Lengthy Concert

ANOTHER SERIOUS MISTAKE, often made in program building, is that of too great length. The ambition may be well meant, but its reception is not in accord with the intention. If the program lasts more than two hours, it is too lengthy. We prefer a concert length of a two-hour maximum, with at least a ten-minute intermission placed a bit beyond the half-way mark in the program, allowing the second half of the program to be shorter than the first.

For the small high school band, whose instrumentation, membership, and efforts are correspondingly limited, we would suggest a concert of shorter duration—perhaps one and one-half hours, with no intermission. In all events, it is certaintly better to have the audience ask for more than to have it plead for less. Many a person, with justification, has remained away from concerts because the conductor felt that every selection which his band or orchestra had rehearsed should be performed, regardless of the time involved.

As in other phases of program building, the wise director will time his concert to a nicety. He will not overwhelm his audience, nor will he purposely deny a sincere desire for more.

Public Taste in Programs

ANY CENSORSHIP BOARD would find it difficult to agree on what "public taste" is, but they do know that it exists. Any agency for entertainment must cater to that taste, if it is to fill its function. Yet this does not imply a cheapening of the product, we need not resort to music of no musical value, and we need not turn to devices which get attention but little more. It is quite possible to satisfy the musical desires of our patrons without programming worthless music, and we believe it is possible to influence taste subtly.

At most, one cannot entertain nor can one educate an empty auditorium. The problem of filling the auditorium takes care of itself, when wisdom and good judgment are applied to building programs for the musical organization.

The great John Philip Sousa, overmuch as he may be mentioned, was an example of the conductor who performed to the tastes and musical wishes of his public. Yet his programs ingeniously elevated as well as energized public taste. His programs always included music of the highest quality—transcriptions of orchestral classics, symphonic poems, overtures, waltzes, suites, solos—arranged, in many instances, especially to suit the character of his organiza-

(*Continued on Page* 541)

THE ETUDE MUSIC LOVER'S BOOKSHELF

By B. MEREDITH CADMAN

Realizing that many of our readers may have difficulty in securing the books listed in this department, THE ETUDE MUSIC MAGAZINE *will be glad to furnish its readers with these books at the price given, plus the slight charge for transportation and delivery.*

Musical Biographies For Children

Twenty of the most famous writers of music, in all history from Palestrina to Debussy, are included in a new and well written book designed for children.

All of the list are among those called great masters, with the exception of our own immortal writer of folksongs, Stephen Foster.

The book is illustrated with full page portraits, and the size and binding are very attractive.

"A Child's Book of Famous Composers"
By Gladys Burch and John Wolcott
Pages: 179
Price: $1.50
Publisher: A. S. Barnes & Company

The Romance of a Publishing Family

"TIN PAN ALLEY," that itinerant "Boulevard de Jazz," has, through the last seventy-five years, moved to many different parts of New York City. Frank Harding established his publishing house on the lower Bowery in 1860 and won success by publishing the "hits" of Tony Pastor, the whilom emperor of a variety dynasty which endured many decades. From there, the Alley gradually moved uptown, until it reached Longacre Square and the forties and the fifties. Of course, there are other "Tin Pan Alleys" in other cities, but they are no more the real thing than a midway "Streets of Cairo" is like the avenues of the capital of the Khedive. "Tin Pan Alley" must surely derive its name from those little cubicles of cacophony in the offices of the publishers in which vaudeville, variety, and burlesque singers were schooled in the "hits" they were supposed to "plug." In each little studio there was a piano, which judging from the tin-panny sounds, must have had pie plates where the springs should have been. Monroe Rosenfield, composer of *With All Her Faults I love Her Still*, a gay, irresponsible Bohemian of Broadway memory, is credited with coining the name, "Tin Pan Alley."

In the early period the popular publisher's real work day began when he closed his rolltop desk and sallied forth to any of the fifteen hundred or more theaters, night clubs, cabarets, cafes, saloons, or places of lesser repute, to promote by entreaty, bribe or threats his potential "hits." It was the only way of marketing his wares. A demand must be created, and this was done by innoculating the singing public by rote with his themes. If the melody was a "natural," it caught on with the rapidity of an epidemic, and the whole country started to sing it and play it, while the shekels poured into the publisher"s coffers. As in the case of the theatrical manager, the publisher literally went into a new business each year, with each new series of productions. If they were successful, he prospered; if they failed, he was on the verge of hankruptcy.

Many of the popular songs of the early days were either nauseating hathos, feeble attempts at wit, or illiterate doggerel set to the most commonplace tunes. Always remember, however, that popular songs are no better than the great public that sings them, and there is no finer existing evidence of the musical and sentimental reactions of the *hoi polloi* than the songs of their era. It cost the publisher a large part of his profits to "plug" his songs. When vandeville, variety, and burlesque became organized into a trust, it is said that, instead of paying individuals, the publishers paid the powers that were over a million dollars a year to get their "hits" initial recognition. Theoretically, this practice is now ended, and the writer believes that relatively little is to-day expended in bribes to singers, conductors or managers, to promote new issues.

Many of the early actors and singers started in what can be called only the gutters of the theater. Like some of the publishers who have risen to heights, they do not seek to disdain their very humble and disagreeable beginnings. Some came from hard working Jewish families with little means, in which the old mother worked day and night to promote the interests of her children. Others came from devout Irish Catholic troupers, as did the Cohans; and what George M. Cohan has done is the marvel of the show business. Others came from old time actor and minstrel families, carrying out the traditions and the superstitions that have come down through generations. Others, according to the chronicles, were out and out bums and dipsomaniacs, wandering from petty job to petty job, and glad to sell their manuscripts for a round of drinks. In the latter class were to be found some of the most talented and human of individuals—pathetic ghosts of what "might have been."

Many of those, who have risen to the highest in the popular song field, have started in the lowest plane of human entertainment. Izzy Baline began as a singing waiter in a Chinatown saloon. He is now Irving Berlin with a score of successes to his credit. All honor to him and to the others who have scaled the peaks, because they have climbed from the deepest valleys.

The signing of the copyright renewal for Sweet Adeline November 20, 1930. Seated: Henry Hart, Harry Armstrong, Isidore Witmark. Standing: Jay Witmark and Richard Gerard, author.

The leap from old time popular song trash to the modern "streamlined" popular music is almost as great as from *Chopsticks* to a *Nocturne in C minor* of Chopin.

Among the most enterprising and successful of all popular publishing firms has been that of M. Witmark & Sons. Marcus Witmark, after whom the firm is named, had comparatively little to do with the organization, save as the progenitor of five remarkable boys, Frank, Julie, Jay, Eddie and Isidore. The elder Witmark was born in Prussia. He came to America in 1853; and his career in the New World started as a peddler in the South. In 1861 he joined the Confederate Army, equipped and trained his own company, for which he received a commission from Governor Brown of Georgia, as lieutenant. He was wounded at the Battle of Gettysburg. His portrait, in Confederate uniform, now hanging in the Central Park west residence of Isidore, is one of the proudest possessions of the family.

Of all Marcus' capable sons, it remained for Isidore to write the annals of the family, and his own biography, which he has done in the third person, with the literary aid of the late Isaac Goldberg and Frank Owen ("From Ragtime to Swingtime").

The Witmark family lived at first on the rim of Hell's Kitchen in New York—"a sanctuary for gangsters and thieves hiding from the law." Isidore describes the location candidly and dramatically. Brother Jay earned, as a prize for mathematics in school, a small printing press, and that press was the start of the important publishing firm. The New Year's card business was good, and the whole family took an interest in the printing business. Their inclinations, however, were musical and theatrical. Julie had a sweet, plaintive voice. He was for years a prominent minstrel singer and stands out as one of the big figures in minstrelsy, that kind of American court opera which ran continuously from 1843 for over seventy-five years and is still followed by amateurs. Julie's services were very valuable as a song "plugger." Isidore, primarily a business man, had studied music and composed. Eddie and Frank were juvenile stage prodigies. Jay was all business.

The first Witmark songs were published in the eighties. The business continued under the family management until it was bought by the Warner Bros. Pictures, Inc. magnates in 1928. Since that time, under the editorial management of Richard Kountz, it has added a large catalog of valuable educational material for orchestra. Vast changes, from the first publications have come into the output of the firm. Popular music went "high-hat"; and the day of the millionaire musician arrived. Even in 1917, the royalties of Ernest R. Ball are reported to have been over $30,000 a year—many times what Schubert earned during his whole life.

The "name" orchestras, the radio, and the movies, all called for arrangers with the technic of a Wagner, a Berlioz, a Saint-Saens, or a Tschaikowsky; and these arrangers have been munificently and properly rewarded (quite different from the days when Richard Wagner worked as a hack in Paris for starvation wages!).

The achievements of the Witmark firm are truly remarkable. It published twenty-four of the leading operettas of Victor Herbert, thirteen of the operettas of Julien Edwards, twelve of the operettas of Gustav Luders (including the "Prince of Pilsen"), twelve of the operas of Karl Hoschna, ten of the stage works of Manuel Klein, six of the operettas of A. Baldwin Sloane, twenty of the operettas of Sigmund Romberg, thirteen of the musical works of Chauncey Olcott. From 1886 to 1930, the firm credited itself with no less than four hundred and fifty song successes; and this list includes such compositions as—*The Sunshine of Paradise Alley* (1895, Ford and Bratton); *Mr. Johnson Turn Me Loose* (1896, Ben Harvey); *Gypsy Love Song* (1898, Victor Herbert); *My Wild Irish Rose* (1899, Chauncey Olcott); *Sweet Adeline* (1903, Gerard and Armstrong); *Will You Love Me in December As You Do in May* (1905, Ernest R. Ball and James Walker, the latter became the Mayor of New York City); *Love Me and the World Is Mine* (1906, Dave Reed, Jr. and Ernest R. Ball); *Sweet Mystery of Life* (1910, Victor Herbert); *Italian Street Song* (1910, Victor Herbert); *Mother Machree* (1910, Ernest R. Ball and Chauncey Olcott); *When Irish Eyes Are Smiling* (1912, Ernest R. Ball); *Kiss Me Again* (1915, Victor Herbert); *Smiling Through* (1918, Arthur Penn); *Let the Rest of the World Go By* (1919, Ernest R. Ball); *California, Here I Come* (1923, de Sylva and Ball); and scores of others long remembered.

The classical stupidity with which the publisher, the music critic, and even the public, reject songs which eventually become famous, is nowhere better illustrated than in the case of *Sweet Adeline*, the swan song of the expiring bibulous gentlemen with more sentiment than sense. The music was written by Harry Armstrong and the words by Richard H. Gerard. Armstrong had exhausted himself by playing fourteen to sixteen hours a day as a pianist in a Coney Island Honkey Tonk. Isidore Witmark recognized his ability and hired him in a clerical musical job, at eighteen dollars a week. The original name of the famous song was "*You're the Flower of My Heart, Sweet Rosalie*. The song was turned down flat by four of the leading popular publishers. Finally Gerard changed *Rosalie* to *Adeline*; and, because of this change it was accepted and published. It again failed, when it was placed on sale, and remained a whole year on the shelves of the publisher, until a quartet living at Hammerstein's "Victoria", New York, "put

(*Continued on Page* 531)

The Teachers' Round Table

Conducted Monthly by GUY MAIER

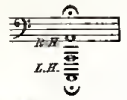
NOTED PIANIST AND MUSIC EDUCATOR

Correspondents with this Department are requested to limit their Letters to One Hundred and Fifty Words

Debussy Prelude

Relating to the *Prelude in A minor* from the "Pour le Piano" suite of Debussy, how do you sustain the bass tone as marked in the music? Also, do you divide the sixteenth note figure between the hands, or not? The *sostenuto* pedal does not work satisfactory here, and a half or a quarter damper does not seem to procure quite the desired effect, either, of sustaining the low tone. Also, do you pedal the whole-tone cadenzas along toward the end of the prelude?—D. W. M., Florida.

Sorry to disagree with you, but the only way to produce the required effect is to catch the low A's with the *sostenuto pedal.* Take all the time you need to play these A's: and, if you want additional richness, add the *lowest A on the piano,* thus;



then proceed, dividing the hands, as indicated in the music.

Yes, by all means pedal the cadenzas. Just remember that almost all teachers and students use pedal too sparingly in Debussy compositions. Always play full, solid bass tones, then pedal to the limit, or even beyond it! If the sonority becomes confused, it is a simple matter to "flash" off a half or quarter pedal, still holding the fundamental bass tones necessary for long pedal effects.

Varieties of Staccato

Will you please explain the difference in *staccato notes,* their attacks, cut offs, and so on? What is the difference between the *portamento,* up-arm *staccato,* wrist, and any others? When there are a number of notes in a phrase, and the final note is marked *staccato,* how should it be played; and would the technic be different whether it be a half note, quarter or a very short note? Also would the second note that is marked *staccato* in just a two note slur, be played the same as a longer phrase? I refer mostly to the *staccato* notes in Mozart's "Sonata III" (K. No. 545).—Mrs. G. L. L., New York.

The true *staccato* is so vaguely comprehended by most piano teachers, that it would take a small sized volume, with supplementary sound film assistance, to clarify this important pianistic principle. Therefore I will not try to answer your "*staccato*" questions; for if I did—in this brief space—you would be more than ever in the dark. Instead, I'll try to write a brief introduction to *staccato,* which I hope my patient readers will understand. So, for better or worse, here goes!

Elementary pianistic *staccato* is a whiplike movement of finger, hands, forearms or full arms. The ideal *staccato* is that which is produced with the finger in contact with the key. Artists and good pianists always play *staccato* with this key contact; any other approach results in excessive lost motion, prevents speed and clarity, fosters excessive contraction, and makes bad tone.

The two prineipal ways *not* to produce *staccato* are:

1. the *snatch* method—pushing the key down as if it were too hot and then jerking back the fingers or hand from it;

2. the *whack* method—hitting the key from the air by the use of finger, hand or arm stroke

Both of these futile snatch and whack methods were taught by poor pedagogs of one hundred years ago and are still going strong to-day. An exasperating commentary on pianistic progress, isn't it?

If you will place your curved third finger on C—then, without leaving the key top or without raising the finger and with no help from your hand or arm, play C by snapping your finger into the palm of your hand, you will hear and feel the purest, swiftest *staccato.* Indeed, it is by far the brightest, clearest tone anyone can make. An expert pianist can easily snap so sharply that the key will sound twice—the force of the impact making the hammer strike the strings a second time. Pianists sometimes employ this pure *staccato* for a special isolated effect; but it is impractical for general use, since it requires excessive force and lost motion.

The whip cracking *staccato* is the best for general use since 1, any whiplike movement implies rotative forearm help (try it for yourself); 2. it is exactly like the finger flash employed in ordinary finger technic; and 3. it can finally be developed so that the fingers flash, or whip, without leaving the key top.

You will have to be patient with me—for this is so hard to explain in black and white. It would be the simplest of matters, if only I had you and a piano here!

Now touch the top of the C again with that third finger; as you feel your elbow tip floating easily, let the finger flash up suddenly, not more than an inch from the key, and in the same impulse let it play the C lightly *staccato.* The key is released instantly by the finger bouncing back up and resting lightly again on its key top. What has happened? You have played *staccato* as efficiently and economically as possible. To accomplish this you have 1. used slight "loosening" rotary help of your forearm; 2. taken only an instant of active effort; 3. immediately ceased all effort the moment the tone sounded; 4. played a perfect finger stroke.

Hand, forearm, or full arm, *staccato* are variants of this—you perform the same action with a larger tool. The approach remains the same. For fast *staccato,* the fingers stay close to the key top and a shift of the hand to the next tone takes the place of the bounce.

Slow, whipping *staccato* exercises for fingers and hand should be practiced for a long time before rapid *staccato* is attempted. Never hold the fingers in the air, and always play lightly.

That two note slur question is a very important one, but it will have to await a later date.

Those New Ideas

Many of the things you say on the Round Table page are so new and strange to me (I have taught piano twenty years) that I am all at sea. I try my best to use some of your ideas but find it hard to adjust myself to them. Is it just because I am so "dumb," or do others have the same trouble?—P. T., Oklahoma.

What a delicate position you put me in! But I'll answer boldly—of course you are not "dumb." No one except a person of good intelligence would write as sincerely as you have done. You have been searching for the light and should not be blamed if the light you find is too strong. The very fact that, after twenty years of teaching, you are filled with what the Bible calls "an holy discontent" for the truth, means that your mind and spirit are still alive and —one who can clarify the modern technical work. Above all, study with a good teacher receptive. Try to adjust to the new piano pedagogy—experiment on yourself and your pupils; then accept only as much of it as you are convinced is beneficial to your principles for you, at first hand.

Twenty years are nothing: I have been at it for twenty-five—and I tremble when I think of the accusing fingers my students of those far off years can point at my incompetence. I was a terrible teacher. Why, even in The Etude I had several articles on technic which would cause me to die of mortification if they were reprinted to-day! Almost all the pianistic ideas and "truths" of that day I have cast aside. Will it be the same twenty-five years from now? I wonder! At any rate, let us be malleable, receptive and creative until the hour when the music of this earth grows dim in our ears.

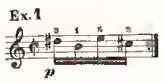
A Difficult Trill

"I am exasperated by that opening trill in thirds in the *Etude, Op. 25, No. 6* (in thirds) by Chopin. It just seems that if I could 'get by' that trill I could play the *Etude* in *tempo.* The more I practice it, the worse it gets. Is there nothing I can do about it except keep on practicing and trust to time and luck?"—F. M., North Carolina.

"You're telling me," as the boys say! If you think you are having a tough time with that trill, it is nothing compared with the agony I have endured—for I have a double-jointed thumb! So, let's weep double chains of tears to commiserate with each other.

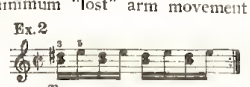
You must first decide what fingering is best; most persons come back to 3 1, 5 2 after trying other combinations. Then you will of course remember that smooth, rapid playing of double notes depends largely on the free rotative balance of the forearm. This does not mean that your forearm should visibly shake or rotate excessively, but that the arm must swing lightly from the suspended elbow tip. In order to feel this balance, the trill should first be practiced in broken thirds, thus:

Ex.1



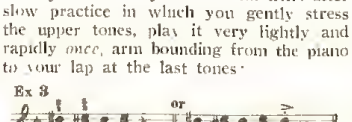
the D-sharp and the E sounding slightly louder than the B and C-sharp. Practice in short and long groups until the swiftest possible *tempo* and the lightest, freest tone are achieved, wrist rather high, as little arm movement as possible. Next, practice the trill as follows (without the C-sharp) with the same freely rotating quality as in the broken thirds; again with the minimum "lost" arm movement:

Ex.2



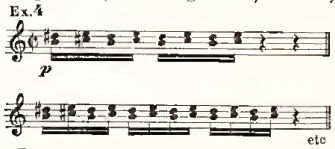
Now you are ready for the real trill: after slow practice in which you gently stress the upper tones, play it very lightly and rapidly *once,* arm bounding from the piano to your lap at the last tones·

Ex 3



After a moment's rest, do it twice, three, four and eight times—hand quiet, fingers on key tops at all times, wrist medium or high, top tones (D-sharp, E) slightly brought out (rather large order, isn't it?).

Ex.4



Cortot, in his interesting edition of the Chopin "Etudes" offers many detailed suggestions, exercises, and so on, which might be of help to you. My only objection to the use of so many preparatory exercises is that mind and muscles become so clogged up and jittery with the "preparations" that one is never actually sure of the real thing when one finally gets to it.

For this reason, I have been careful to offer only what I consider the essence of preparation necessary to master the trill. I hope it will help you as much as it has my own students.

Expanding the Hand

"What pieces would you suggest for a nine-year-old boy with small hands, but who is able to play fifth and sixth grade music? He has wonderful technic, lots and lots of speed; also a very good memory. He has a love of various types and sounds of pianos.

"Can you tell me what grades these pieces are classed: *Clair de Lune,* Debussy; *Valse Caprice,* Josef Hofmann; *Polichinelle,* Rachmaninoff."—Mrs. C. R. J., Wisconsin.

That's a new one on me, a youngster who dotes on different kinds of pianos. There's no predicting the tendencies and talents of these modern children! What fun he must have in a piano store! Yet it is all to the good—for the more pianos he plays, the quicker will he be able to adjust to new instruments, a major problem for all pianists. We know to our sorrow how hard it is to get accustomed to instruments other than our own, and how ill advised it is to practice constantly on the same piano.

If you will look up the chapter on "Expanding the Hand without Injury," in Cooke's "Mastering the Scales and Arpeggios," you will find very practical help toward developing your boy's hand.

Unfortunately, I am no expert on grading piano pieces, but I have always rated the three pieces you mention as "early advanced."

For other light music of approximately the same grade, suitable for small hands, you might examine: *Harpsichord Miniatures,* Gwendolyn Scott; *The Hidden Waterfall,* Chenoweth; *Persimmons,* Gwynn; *Rain,* Anson; *Recollections of Johann Strauss,* Thompson; *The Maiden's Wish* (Waltz), Chopin-Barth; *Valsette* (from "String Quartet, Op. 18"), Beethoven-Hodson; *Rhapsodie Mignon.* Rovenger: *Reverie,* Debussy; *Les Sylphes* (Impromptu-Valse), Bachmann.

Double Jointed

Would you please tell me what I could do to cure a weakness of my thumbs. When I play an octave or a chord, the bone which is at the bottom of the thumb goes inside instead of remaining firm. So it is impossible for me to strike the note on the side of the thumb. It strikes rather on the surface of the pulp.—E. P., Quebec.

In a recent issue of The Etude this page contained corrective exercises for that old, familiar bogie, the "double jointed thumb"; please look over your files for it.

The Scherzo from the "Sonata in F Minor" of Brahms

* * * *

A Master Lesson

By GUY MAIER

GATHER 'ROUND, ALL YE CONDEMNERS of syncopation and swing, and be at last persuaded! Here, in one short movement, Brahms has created a masterpiece of syncopation which should be played by all red blooded, young (and old) pianists. Every skyrocketing chord, each crackling phrase, every curve of its glowing line, will rekindle the fire of primitive man in you. Brahms, himself a master of fiery utterance, has seldom poured out more molten phrases.

And how happy our "swing" writers would be, if they could produce a composition one tenth as stirring as the *Scherzo!* They have fortunately overlooked its possibilities, for it could be used as a modern dance number, without altering a single note. Heaven forbid!

Written in 1851, in Brahms' early young manhood, the five movements of the colossal "Sonata in F minor" stand out among his most impassioned pages; indeed, this sonata—the first great masterpiece to come from Brahms' pen—is one of the longest and most exacting in all the piano repertoire. To avoid any mistake as to his meaning, the ardent young composer has set three lines of a poem by Sternau at the beginning of the second movement (*Andante*), a stanza telling of the ecstatic union of two loving hearts in the moonlight. The flaming *Scherzo* follows this *Andante,* which, in turn, gives way to a gloomy, disillusioned *Retrospect.* The first movement, full of glorious chords, is a tribute to youthful fervor and romance; and, in the *finale,* heroics and triumphs pile up in dazzling fashion. What an accomplishment for a young man scarcely twenty years old! No wonder the world called him the new musical Messiah.

The "Single Movement" Problem

ALL SERIOUS STUDENTS should, of course, study the entire sonata. However, I am not one of those purists who cry "Unclean!" when an isolated movement is taken out and played. Why should anyone quibble over this? Most sonatas are written in three or four distinct movements, each an entity in itself, with pauses between the movements, and with no discernible spiritual relation or thematic material in common. The various elements—contrasting themes, patterns, developments, sections—are poured into these convenient molds by the composer. Even the greatest master of the sonata, Beethoven, substituted movements of one sonata for another, and published them thus. Who, then, shall call it a crime when a pianist decides to play one or two movements rather than the whole sonata?

It is not necessary to edit the music of Brahms, for there is almost never a trace of doubt as to his intention. His notations and directions are so clear and so complete that further amplification is redundant. May Brahms be spared the butchery of those nuisances, the "annotators", who have done their utmost to harm the works of other composers!

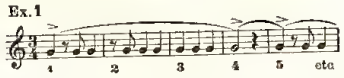
The only matters left for an interpreter to take care of, are:

1. To point out features and characteristics necessary for the better understanding of the music.
2. To indicate ways of practice and study, obvious to an experienced pianist, but less so to the student.
3. To add to Brahms' fingering.
4. To amplify the pedal directions (Brahms indicates its use only occasionally).

First, as to the *Scherzo's* general features? The four-measure swings at the beginning are like the long, winged, "seven league" steps of a superbeing, who bounds into the air at the first measure, and steps deftly down to earth at the fourth, to use this as a springboard for the fifth. If, in these measures, you will think of a leap (up accent) on the first beat of the first of them, a lesser accent on the first beat of the fourth, and a binding or curving over from the fourth to the fifth of them, with another leap at five, you will feel the rhythm perfectly.

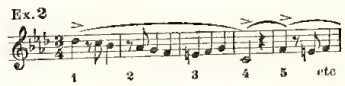
(*Play softly and lightly*)

Ex. 1



Now change to

Ex. 2



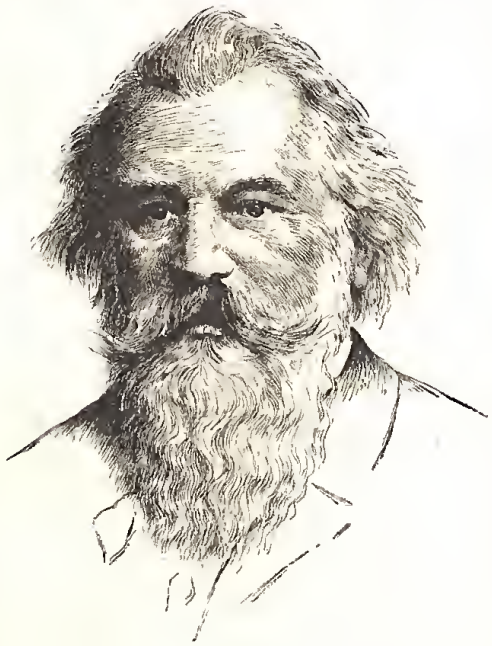
The *tempo* of the *Scherzo,* one beat to a measure, is between ♩. = 76 and ♩. = 80. If in doubt, play too slowly rather than too rapidly, for nothing ruins a syncopated piece more quickly than jittery playing. Make no basic *tempo* change anywhere, not even in the *Trio;* for Brahms has taken care that this will sound slower and more lyrical by using notes of longer value, more sustained melodic lines, and less syncopation. Since ritards are out of place in a composition of this kind, Brahms has indicated none.

The main body of the *Scherzo* should, of course, be practiced slowly, and without pedal; sometimes "flatly" *piano,* sometimes quite mechanically *forte.* Never play a single chord or octave, no matter how wide the skip, without first touching each key. Memorizing should be done at once, so that also the entire piece may be practiced slowly, in sections, with eyes closed, or without looking at the keyboard. This is very difficult in a piece containing such wide, tricky leaps, but is helpful in so many important ways that I will not even mention them. Can you think of some? Off hand, I can count five.

It is of course important to practice hands separately (do not *dare* to use your pedal!) for security and solidity. Exaggerate the loudness of those left hand first beats; note how these bass tones ascend by whole and half steps for the first sixteen measures. Practice often with slow quarter beat metronome, giving the third beat of each measure a slight accent, so that it may not suffer from too little tone or time. Then, without metronome, practice entire sections, leaping swiftly from these third beats to the first of the following measures, but waiting a deliberate, relaxed moment before playing them.

All tones except half notes and phrased groups must be as *staccato* as possible; try to play them with short, quick up arm, and with fingers *always* on the keys.

When you finally permit yourself some pedal, be stingy with it; never use it for longer than two beats; and often make it so short that you are only "marking time" with it on first beats.



An etching from a contemporary sketch of Brahms.

Bit by Bit We Study

NOW FOR MEASURE BY MEASURE details. These are so many that only the minutest attention to directions will make this a real lesson.

"M" means measure or measures.

At the beginning count three quarters, and play the opening grace note arpeggio the moment you say "three"; this and all other arpeggios must be always played thus, in strict time. These first two measures are among the hardest of the piece, yet the solidity of the whole movement depends on them. It is a feat to play them accurately every time! I earnestly advise practicing thus; play the arpeggio *presto* to the last B-flat, then, only after a good wait, during which you make sure that the right hand D flat and the left hand octave F are exactly under the fingers, play the first measure; and wait again before playing the second. Stop and repeat this process several times each day. If you do not follow this plan you will never be sure of the piece. I know, alas, by sad experience, that when I do not conscientiously practice in this way, I miss the top or bottom notes one out of three times.

Also, practice the left hand of these two measures alone, *ff,* preparing each chord by moving instantly and easily from one to another, and playing with the utmost power.

A very brief pause should be made before the half notes in m. 4, 8 and 12 to give additional lift to the line. M. 5—8 may be played less brilliantly than the first phrase, with a slight *crescendo* to m. 9. Be sure to play m. 13—16 lightly; in m. 15 play the low E-natural and F (treble staff) with the left hand. M. 17—20 and 25—28 again incisively *staccato,* with the usual wait before the half note. The phrases, m. 21—24 and 29—36, offer opportunity for soft, sharp contrasts in *staccato* and *legato* between the hands. (No damper pedal, and no *legato* tones "smuggled" in the L. H.) The indication, *sostenuto,* in m. 29—32, means to play more cooly and slightly *rubato;* but strictly *a tempo* again in m. 33 (use soft pedal), with a real *pianissimo* in m. 36. Yes, the right hand E-flat against the left hand E in m. 35 is correct.

From m. 42 to 53, play the last beats of both hands *staccato* in all measures; much single handed practice, with the right hand worked out without looking at the keyboard. This is such a "tough" page that only in this way—touching the last beats before playing—can the pianist be doubly secure. To help the memorization and accuracy of this section, note that the final tones in m. 43, 45, 47 and 49 are the same in both hands.

Keep all this (m. 36—49) mysteriously *pianissimo,* and do not *crescendo* until Brahms directs it (m. 50).

No pedal in m. 54, 56, 58, 60, 62 and 64. Do not *diminuendo* too soon; keep up the tone and the vitality. Strict time in m. 65—69; a short, big *crescendo* in m. 69, and an instant's wait before the shooting star chord, m. 70.

With Gleam and Glitter

THE LEFT HAND FIGURES, in m. 72, 73 and 78—81, must soar out and glitter: the arpeggio figures in m. 78, 80 and 82, in the right hand, must crackle and sputter. Play m. 78 and 79 less loudly than m. 80 and 81; and everything from m. 82 on must sound as dashingly "abandoned" as possible. Play the right hand "off beat" octaves in m. 83—86 as incisively as you can, and *rip* the arpeggiated last beats in m. 87—94 with both hands together. Be sure to give these "ripped" chords plenty of tone and time. Wait an instant for m. 98, get on it, then give it all you've got, *sfffz!* Shut off the chord instantly, wait exactly two measures, and begin the

Trio: To play its rich chord line convincingly, you must feel each phrase as a complete unit. Count each phrase aloud, one count to a measure—thus:

m. 101—108—— 8 counts
109—116—— 8 "
117—122—— 6 "
123—132—— 10 "

(*Continued on Page* 546)

THE TWO BUTTERFLIES

In the last century Heinrich Lichner (1829-1898) created a definite type of piano study which was of peculiar value to teachers in "refreshing the technic" and adding buoyancy to the playing of pupils in the earlier grades. His compositions were a kind of mixture of Schumann and Mendelssohn in miniature form. In this piece, *The Two Butterflies*, Dr. Kern has captured the Lichner style with a more modern idiom. It should be played with what Dr. Mason called a "springing hand." That is, at the end of the little phrases the hand seems to spring up from the keyboard and a kind of effervescent, joyous character is given to the little piece as it goes bubbling along. Grade 3.

CARL WILHELM KERN, Op. 554, No. 2

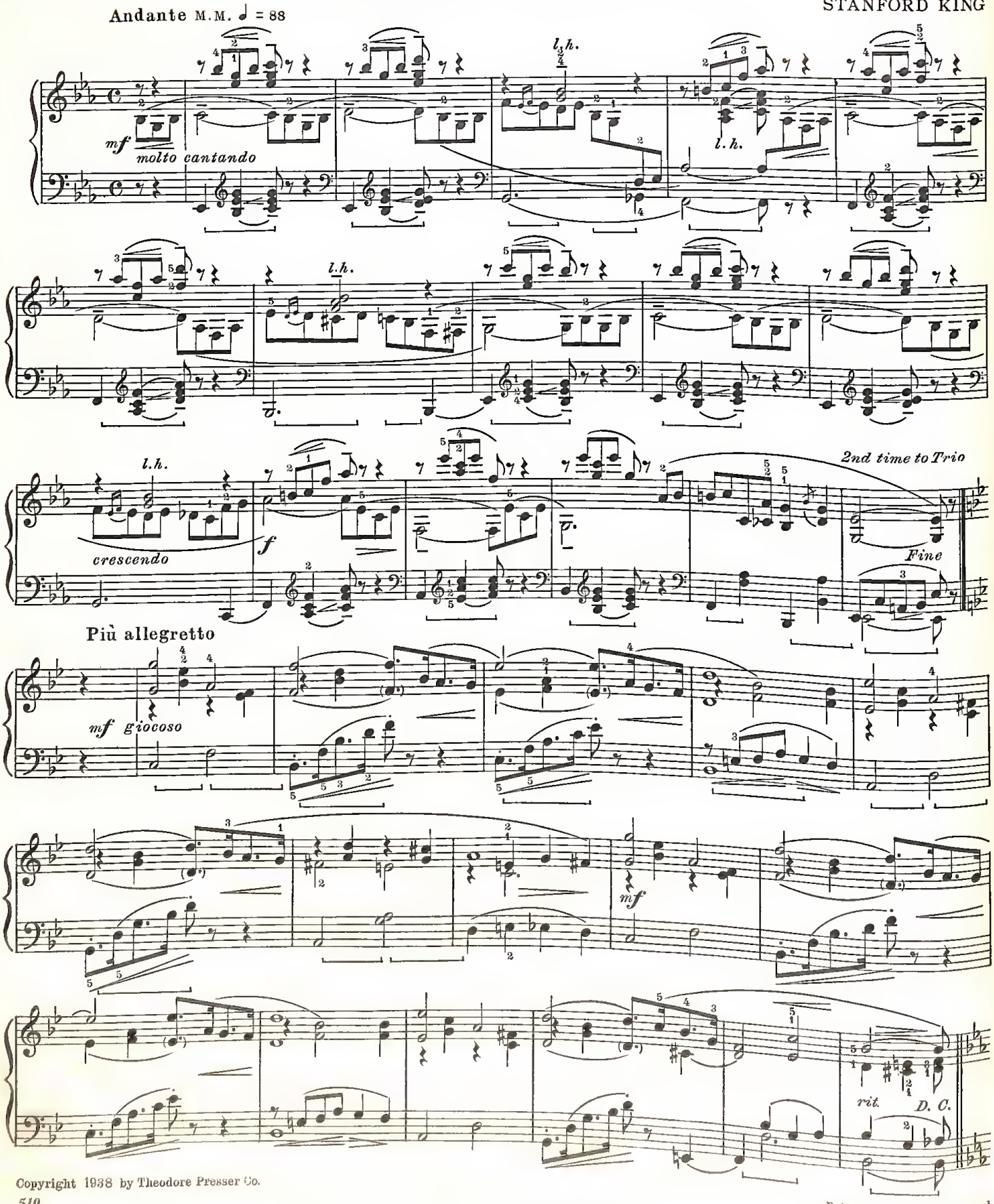
Allegretto grazioso M. M. ♩=112

mf *rit.* *ten.* *a tempo* *Fine* *Meno mosso* *p scherzando* *p* *D. S.* 𝄋

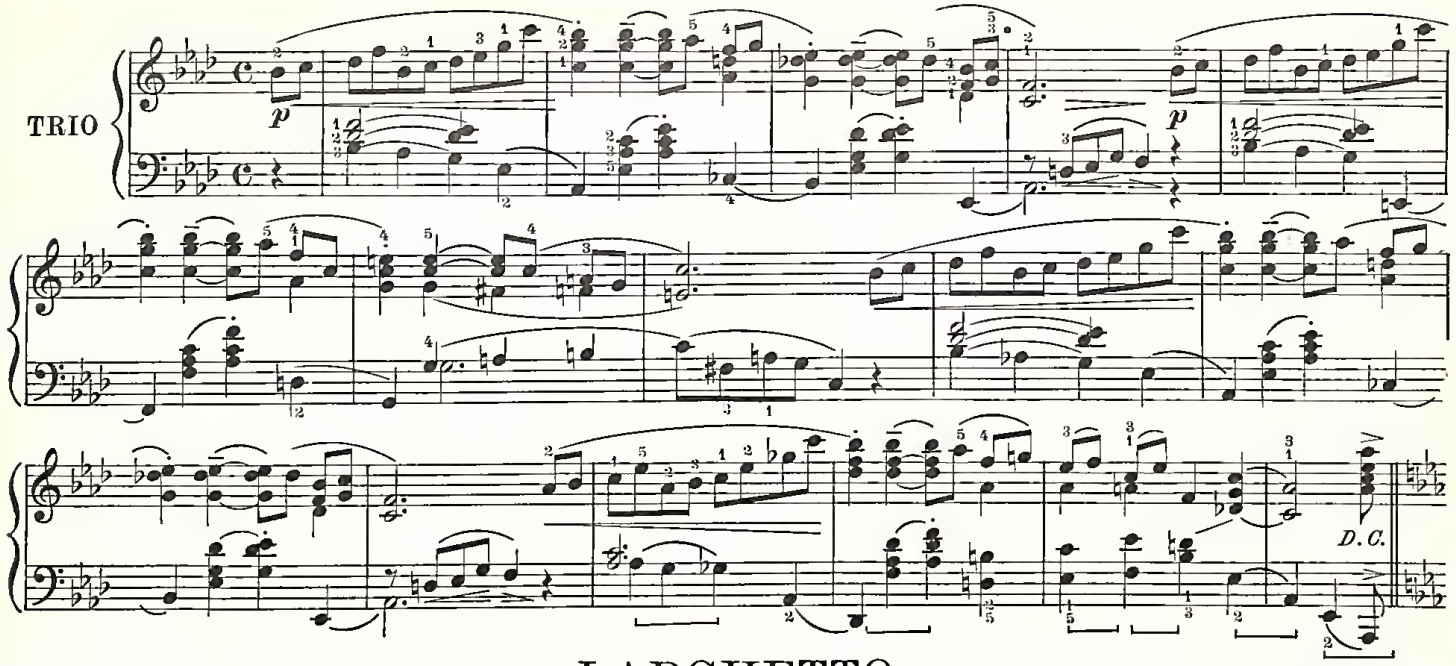
MIDSUMMER MOONLIGHT

Grade 4.

STANFORD KING



TRIO



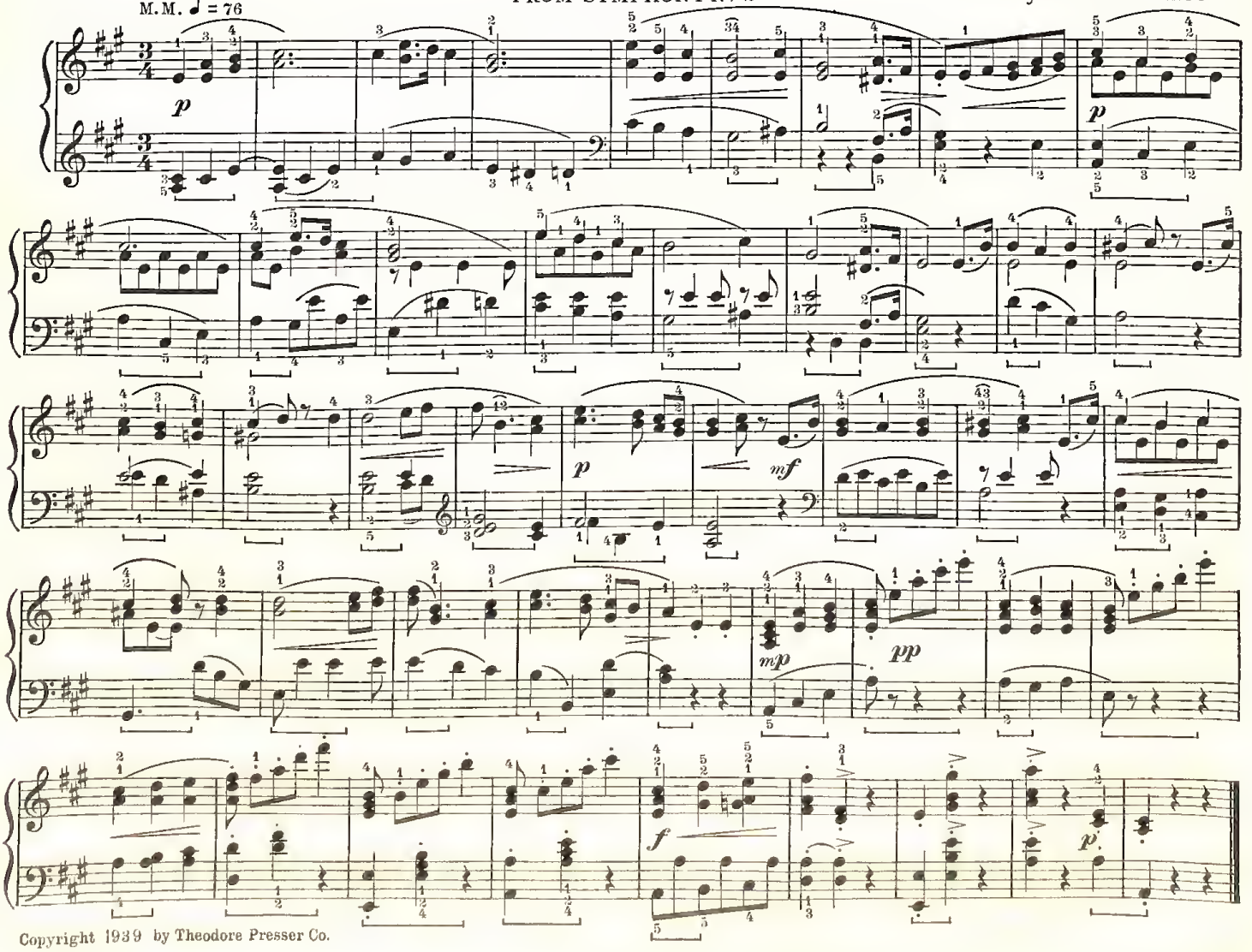
LARGHETTO

FROM SYMPHONY No 2

LUDWIG van BEETHOVEN
Arr. by William Baines

Grade 3.

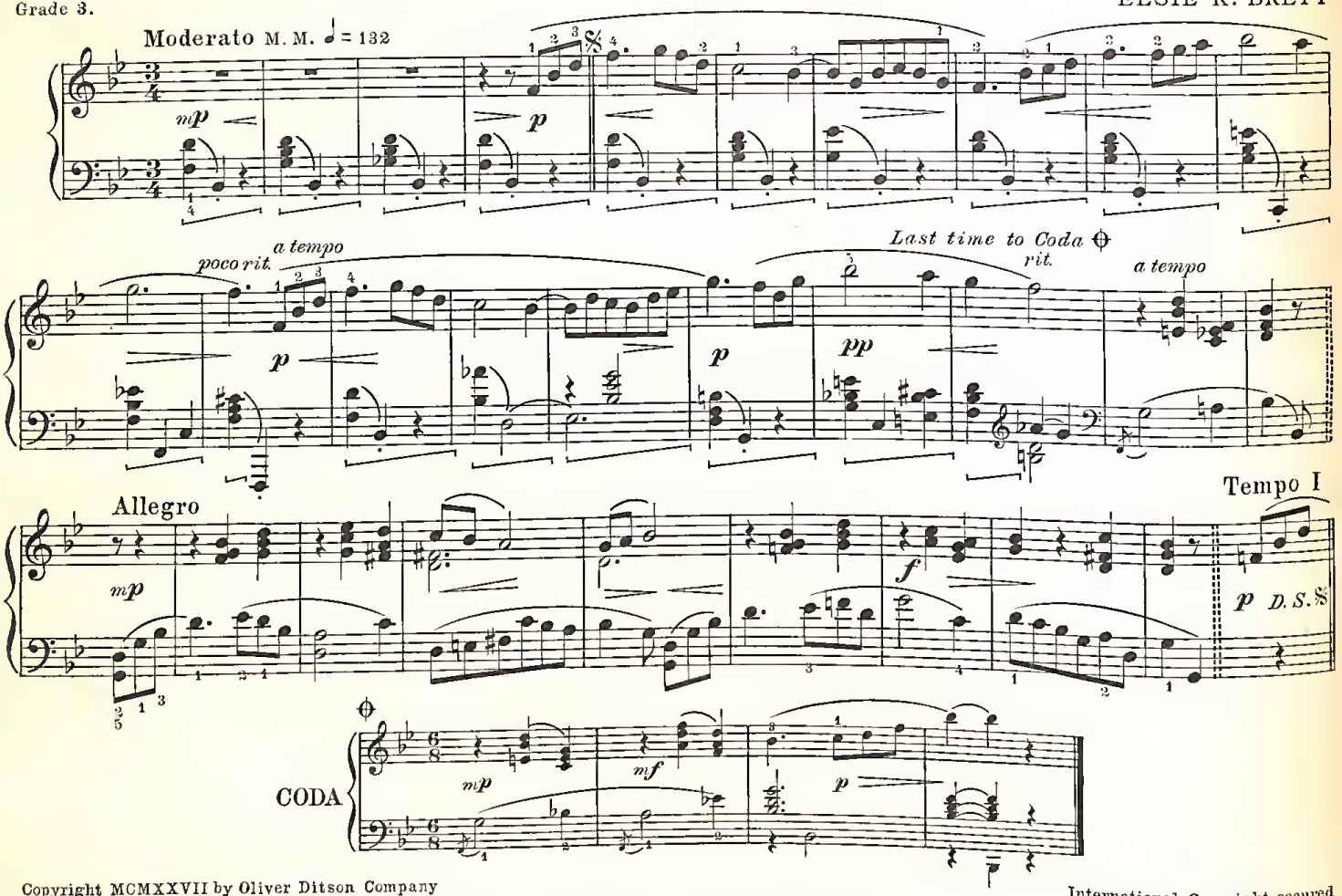
M.M. ♩ = 76



A SUMMER EVENING

Grade 3.

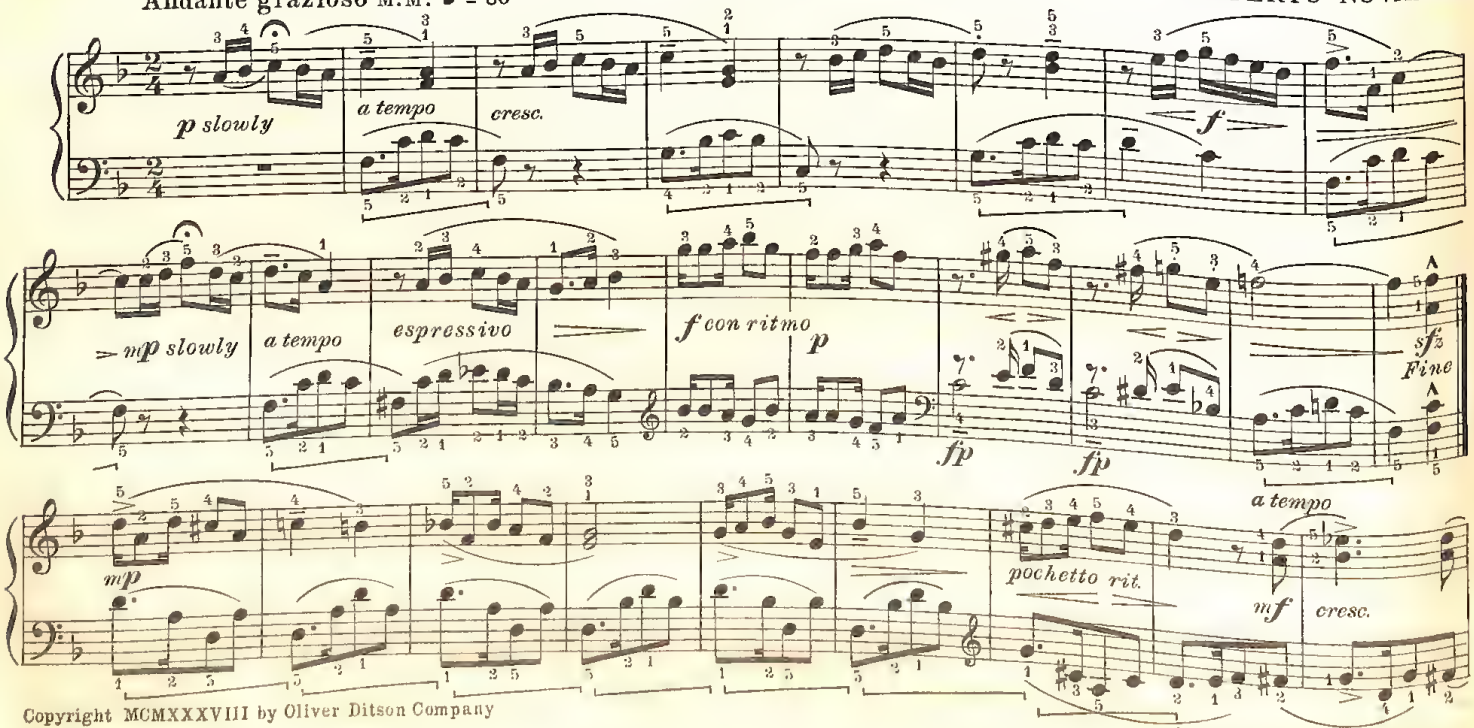
ELSIE K. BRETT

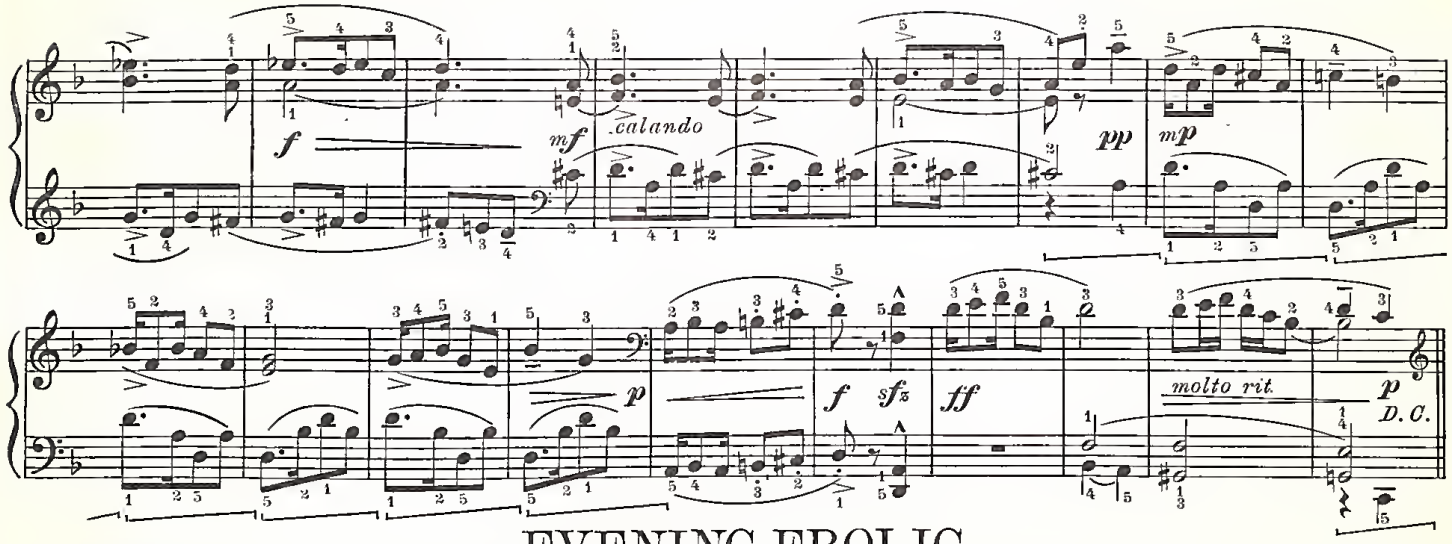


CASTILIAN DANCE

Grade 3.

ALBERTO NOVARRO



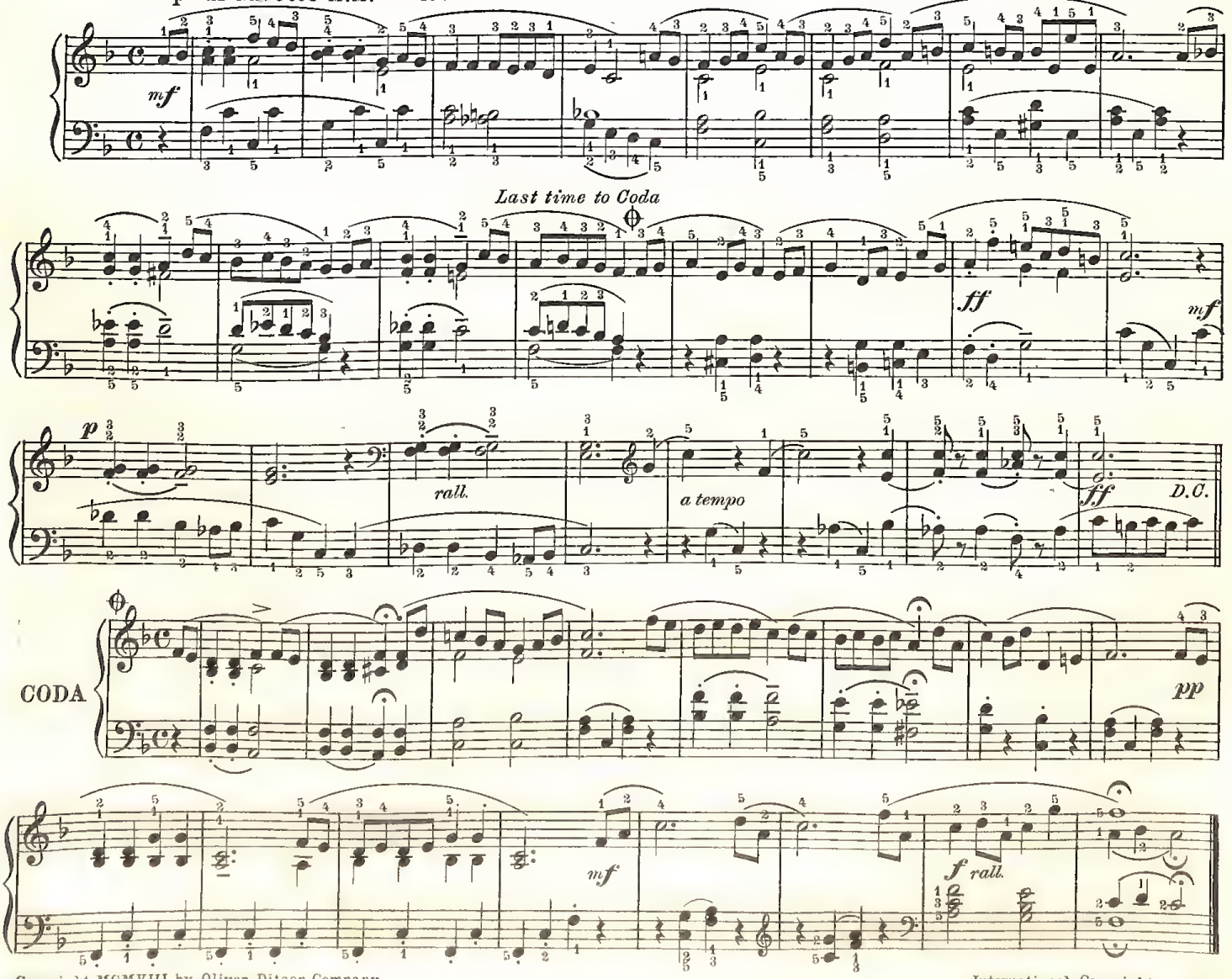


EVENING FROLIC

This is one of a series of ten engaging pieces in a set known as "Saturday in Town." It is a graceful, easily played, well put together gavotte with Dr. Cadman's inevitable melodic fluency. Grade 3.

CHARLES WAKEFIELD CADMAN, Op. 35, No. 8

Tempo di Gavotte M.M. ♩ = 152

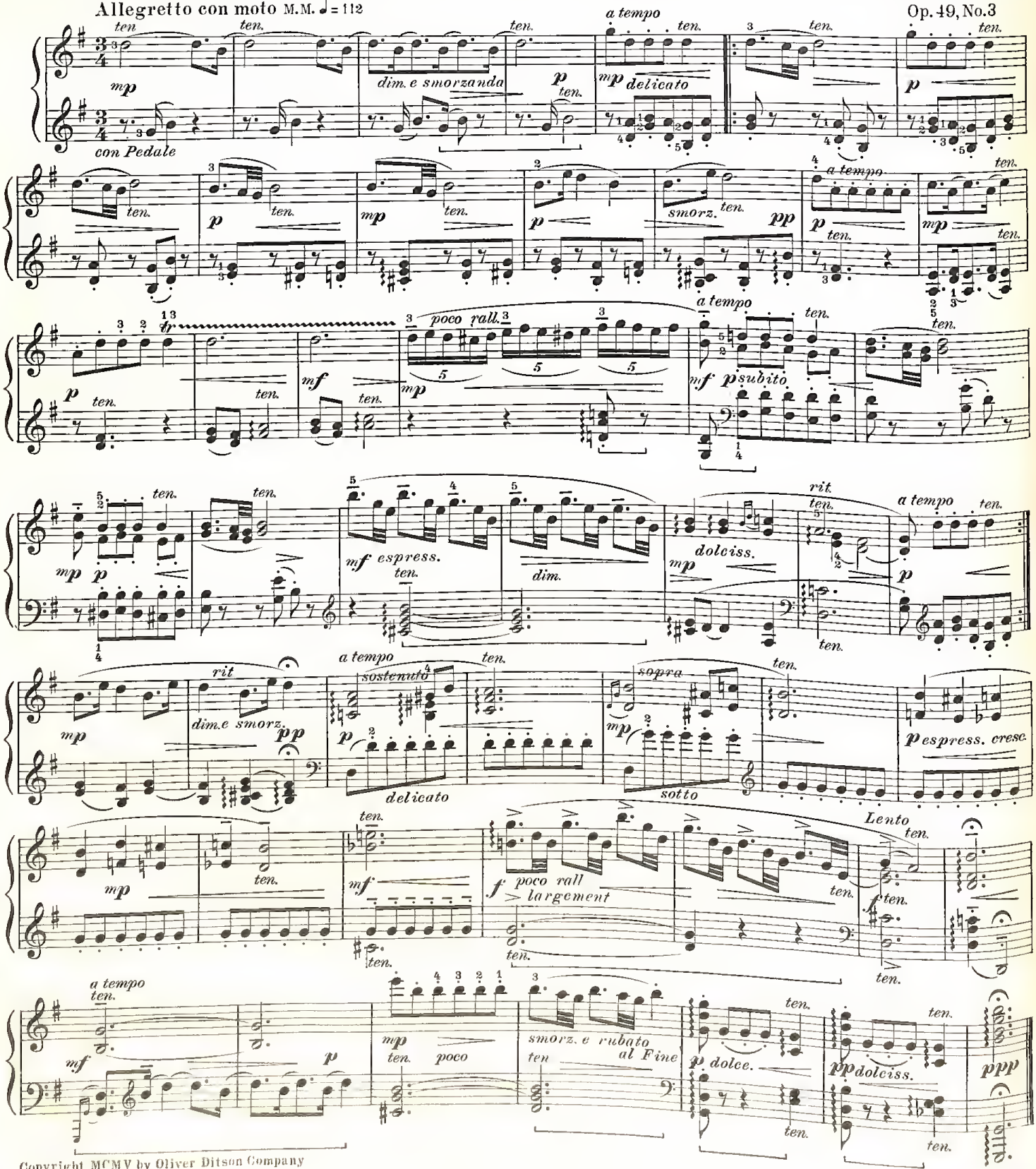


BIRDS AT DAWN

Stepán Esipoff is the *nom de plume* of Arthur B. Burnand (1859–1907), a gifted and well-trained English composer who was a graduate of the Leipsic Conservatory and a pupil of Mme. Clara Schumann. He wrote under many pen names, the best known of which was Anton Strelezki. Strelezki's songs, *Dreams* and *Happy Days* were at one time very popular. *Birds at Dawn* is a finely constructed pianoforte idyl of essentially capricious character. In the preliminary study much attention should be given to the time, and here the metronome would be valuable to create a background of exactness. At *a tempo* in the last section the repeated notes in the bass may be played with the extended finger of the left hand. Grade 3½.

STEPÁN ESIPOFF
Op. 49, No. 3

Allegretto con moto M.M. ♩ = 112

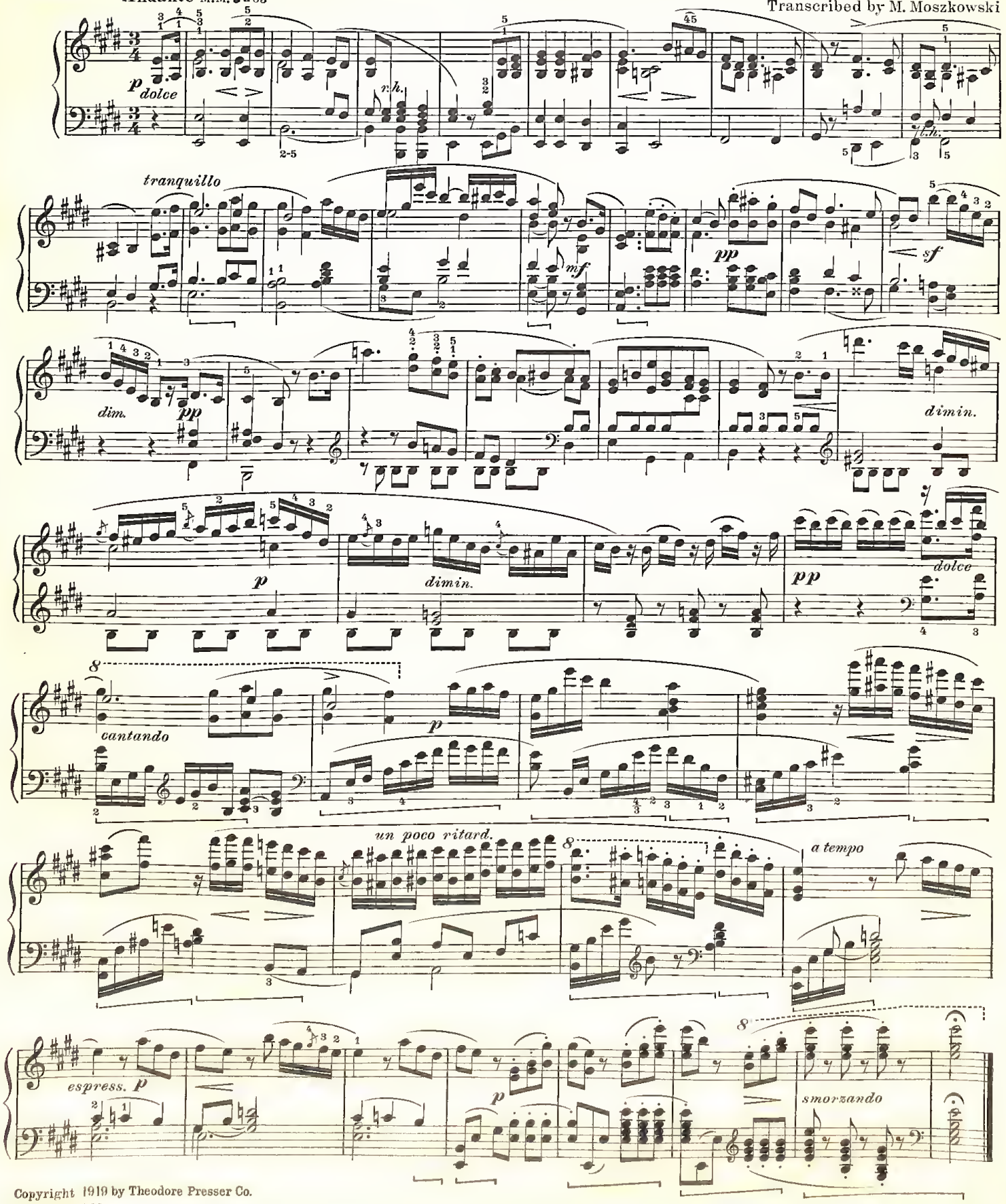


FRAGMENT FROM THE G MIN. CONCERTO

Grade 4.

Andante M.M. ♩=63

F. MENDELSSOHN
Transcribed by M. Moszkowski



See another page of this issue for a lesson on this piece by Guy Maier.

SCHERZO

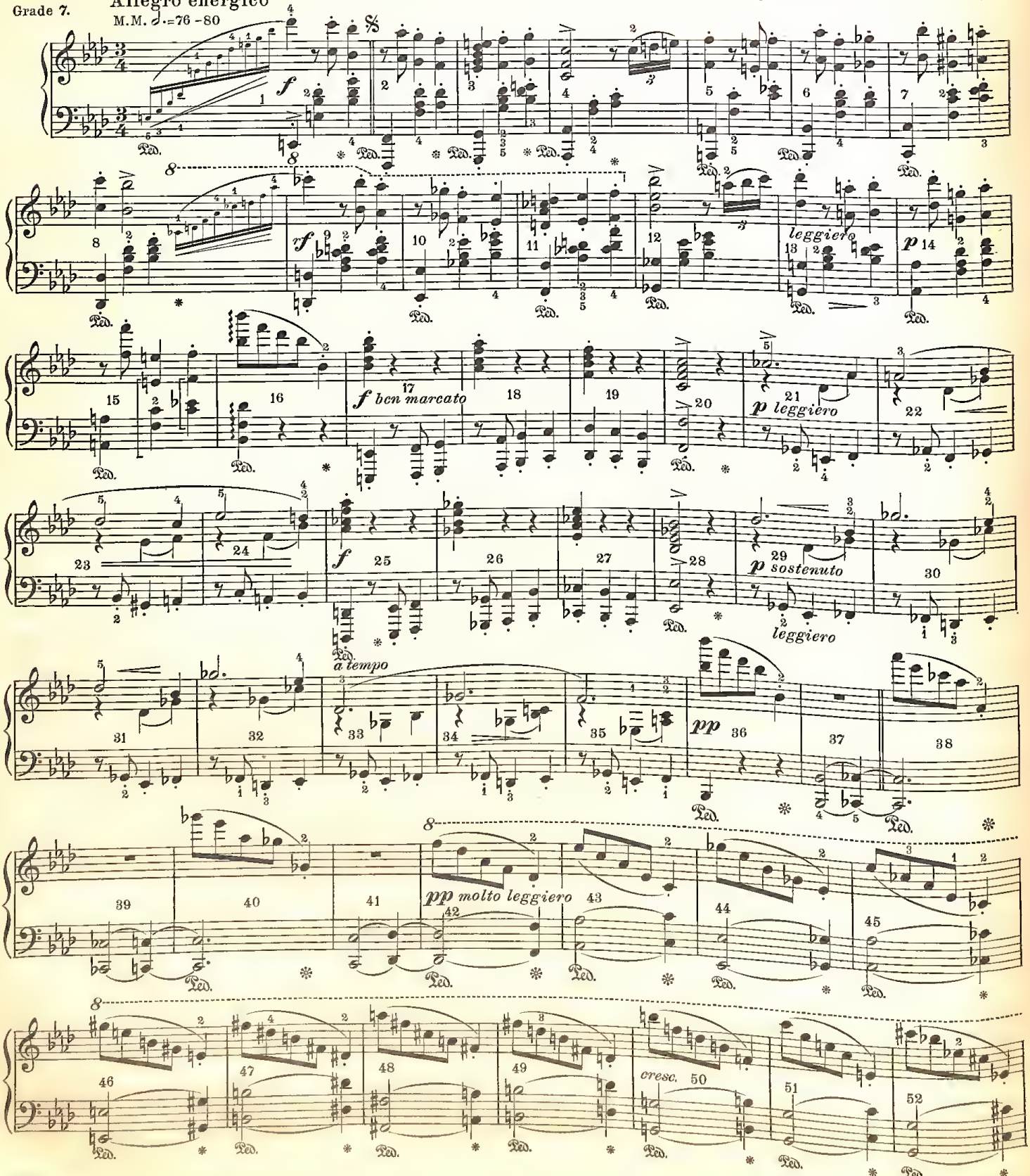
From Sonata, in F minor

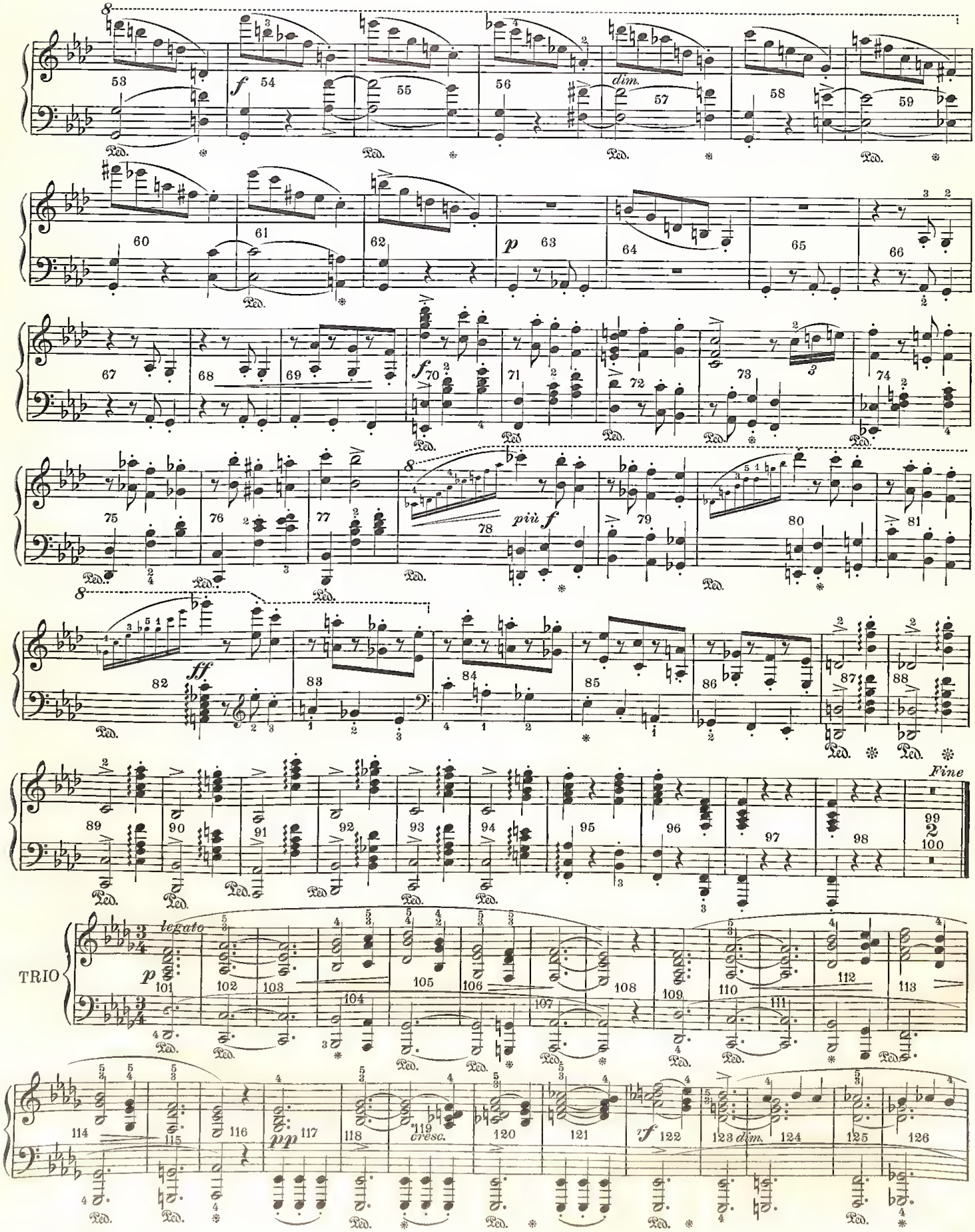
JOHANNES BRAHMS, Op 5

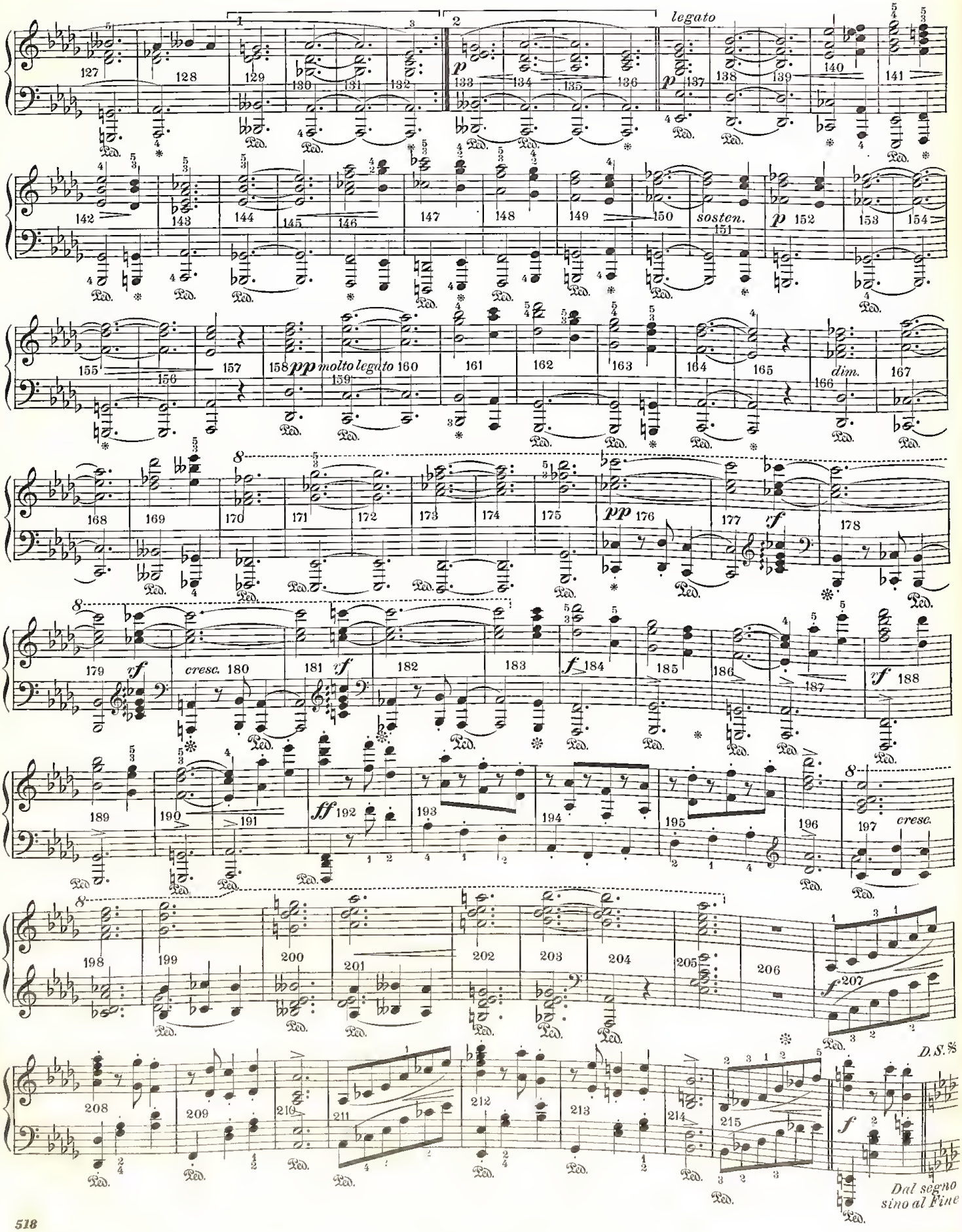
Grade 7.

Allegro energico

M.M. ♩.=76 -80



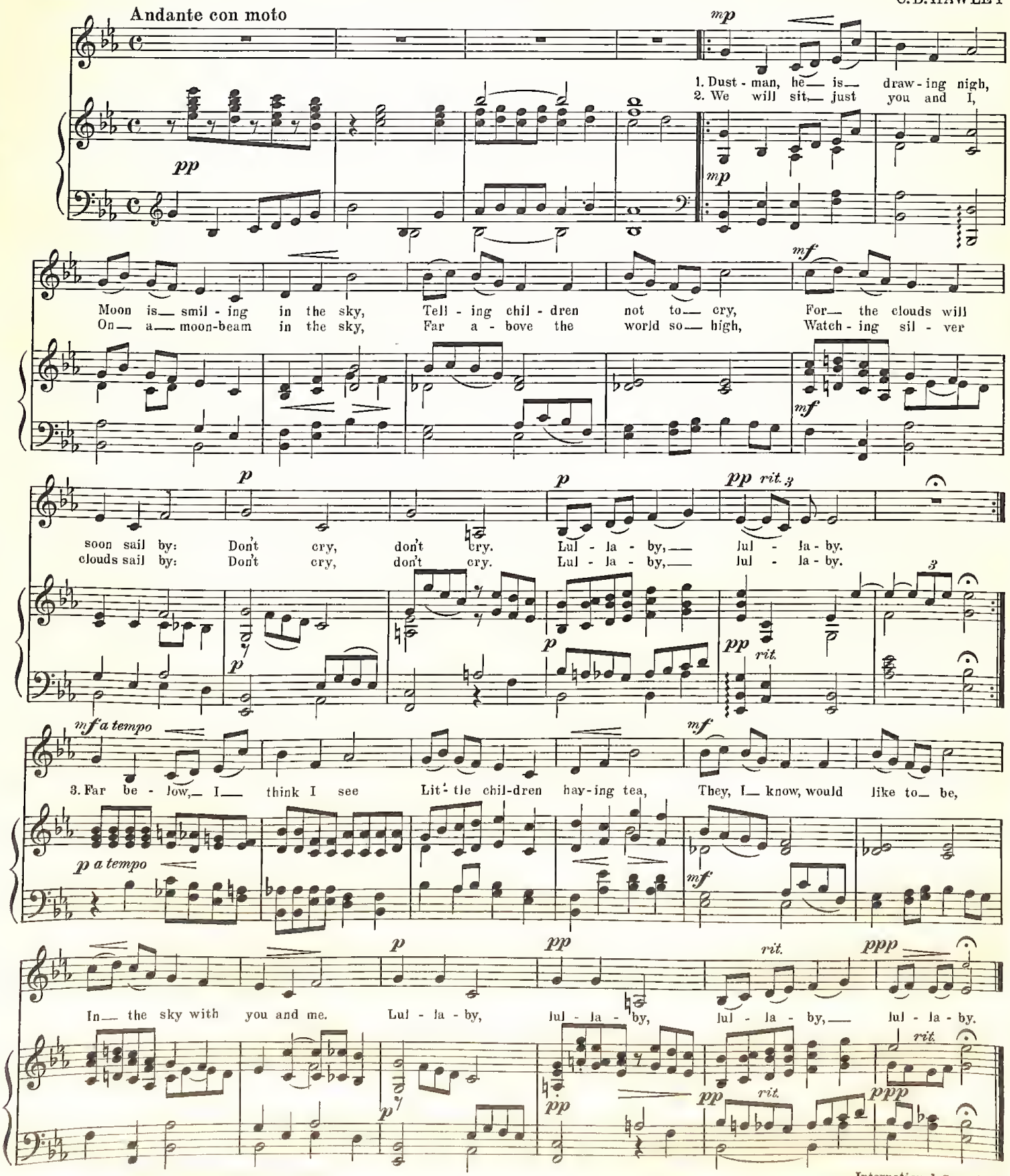

f
dim.
p
più f
ff
Fine
TRIO
legato
p
pp
cresc.
f
dim.


legato
sosten.
molto legato
cresc.
dim.
crese.
D.S. 𝄋
Dal segno
sino al Fine

ON A MOONBEAM

Helen F. Grand

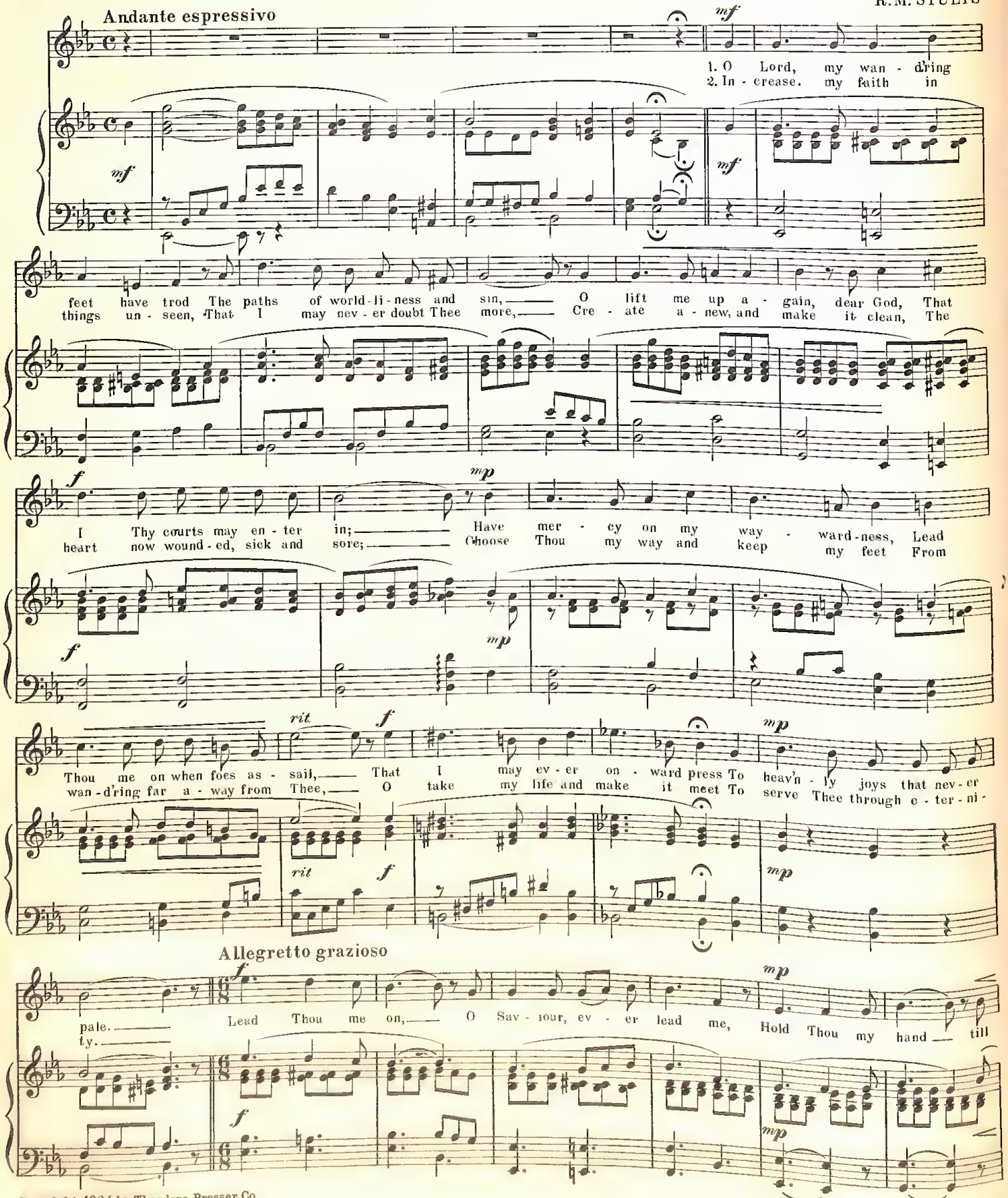
C. B. HAWLEY

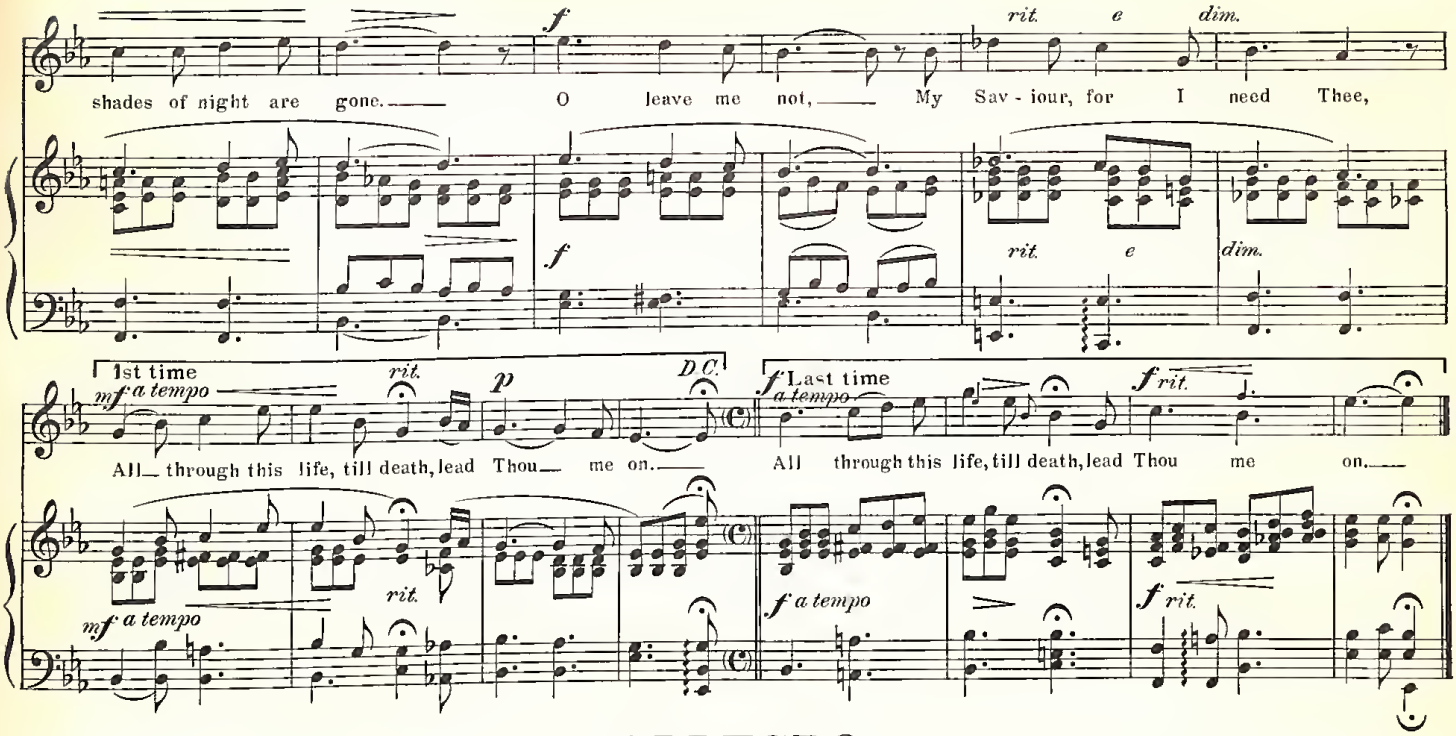


LEAD THOU ME ON

Marion Roberts

R.M. STULTS

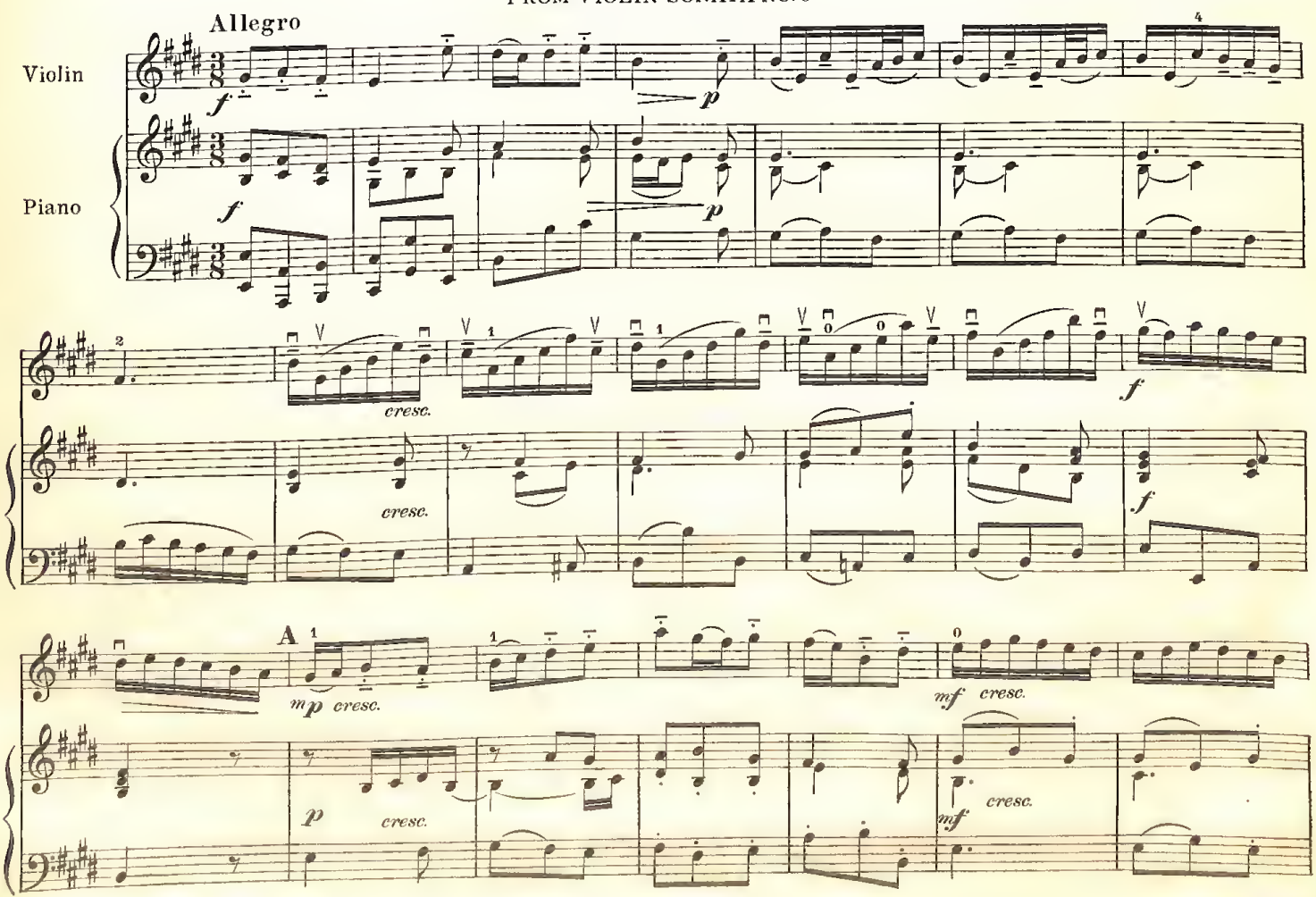


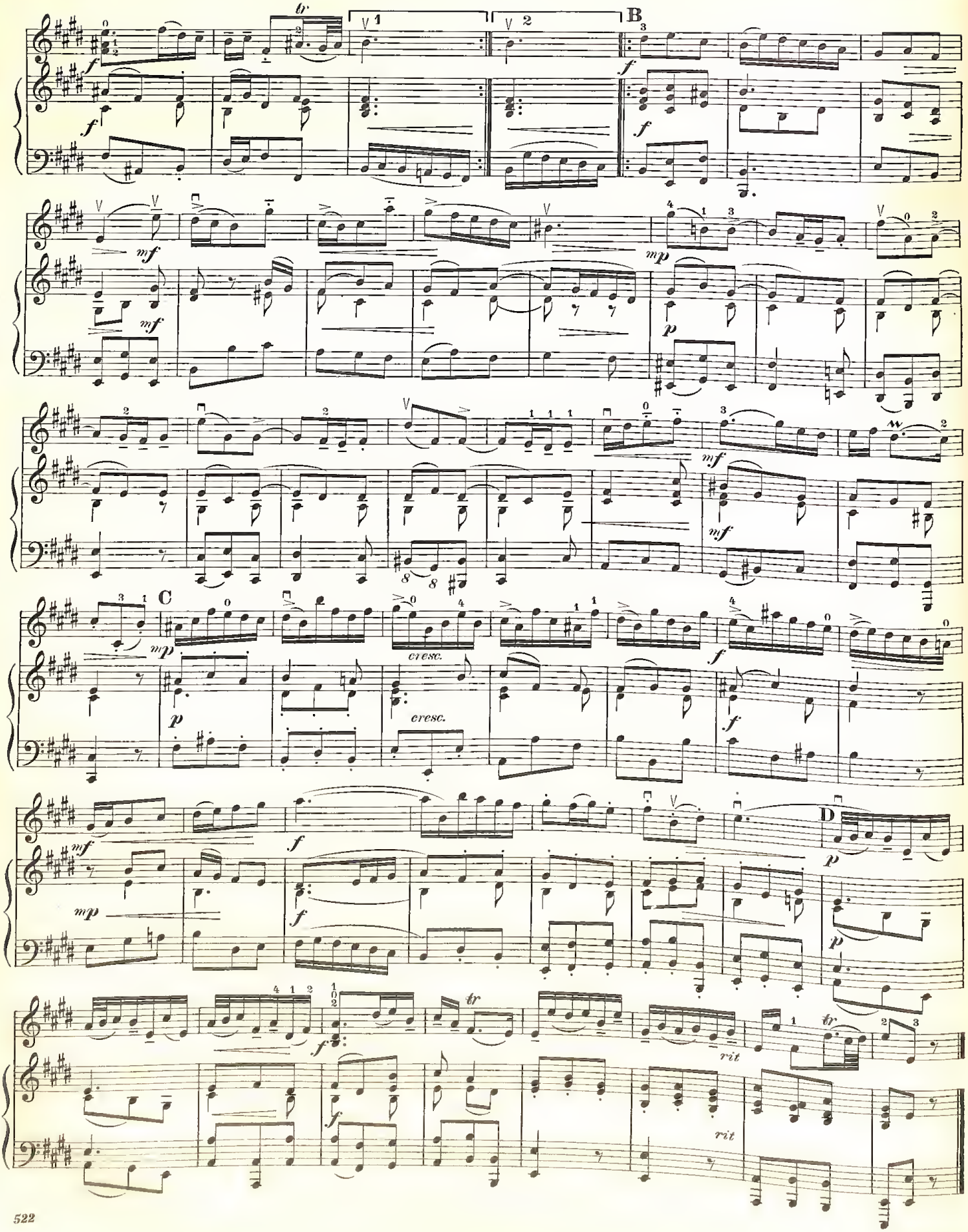


ALLEGRO

FROM VIOLIN SONATA NO. 6

GEORGE FRIDERIC HANDEL




B
C
D
cresc.
cresc.
rit
rit

Hammond Organ Registration in Italics.

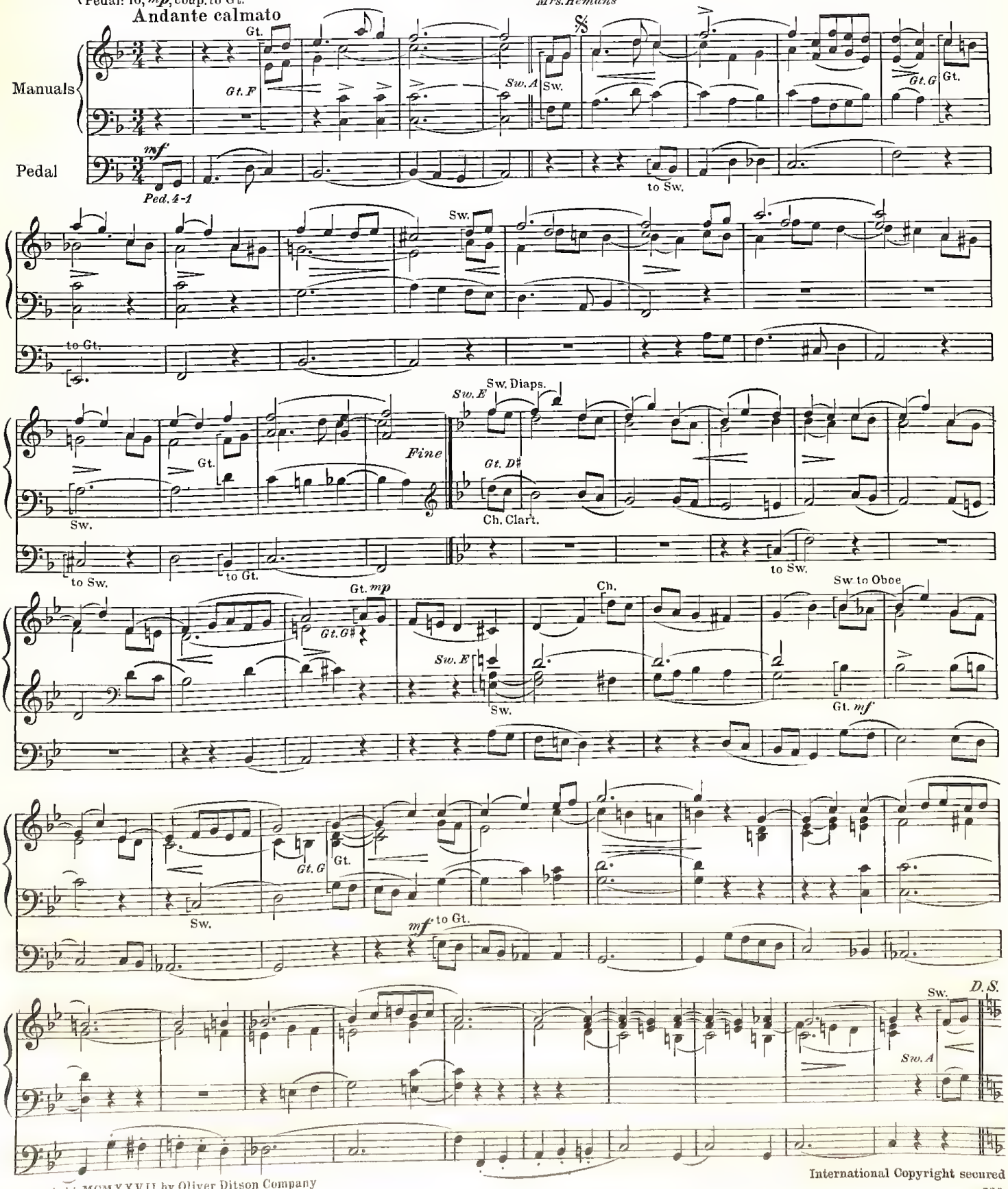
Prepare { Swell: to Oboe
Great: *mf*, coup. to Sw.
Choir: Clarinet
Pedal: 16′, *mp*, coup. to Gt.

VESPER TIME

"This calm vesper time,
With its low murmuring
sounds and silvery light."
Mrs. Hemans

ORLANDO A. MANSFIELD

Andante calmato



THE LOLLIPOP PARADE

TWO PIANOS, FOUR HANDS

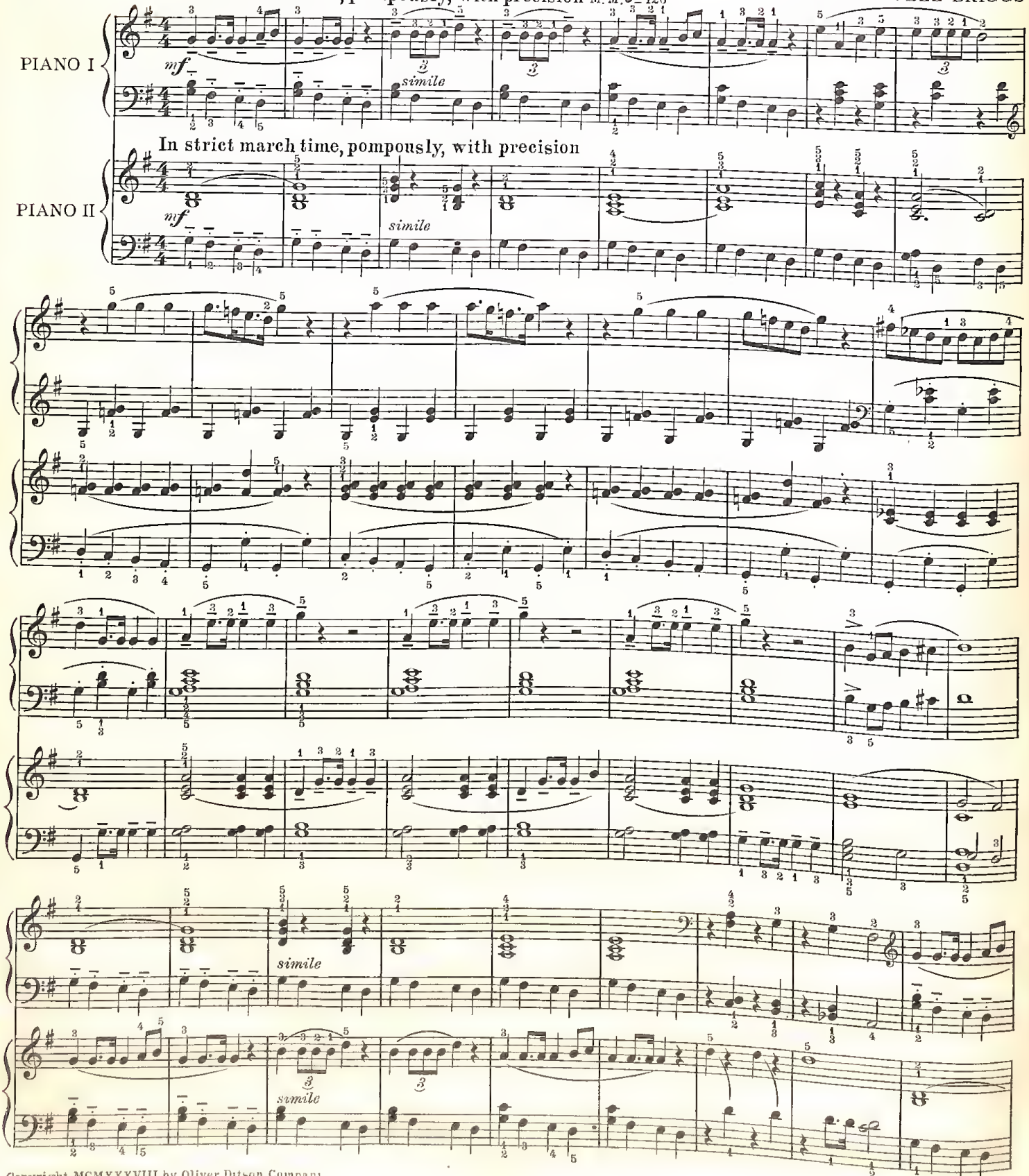
Grade 2½.

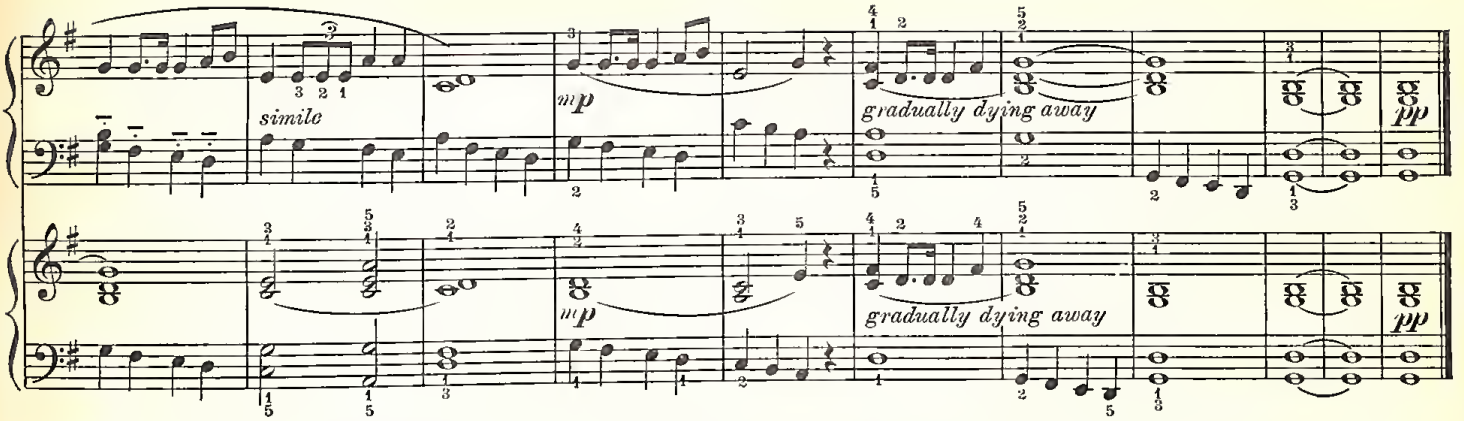
In strict march time, pompously, with precision M. M. ♩= 126

DOROTHY BELL BRIGGS

PIANO I

PIANO II

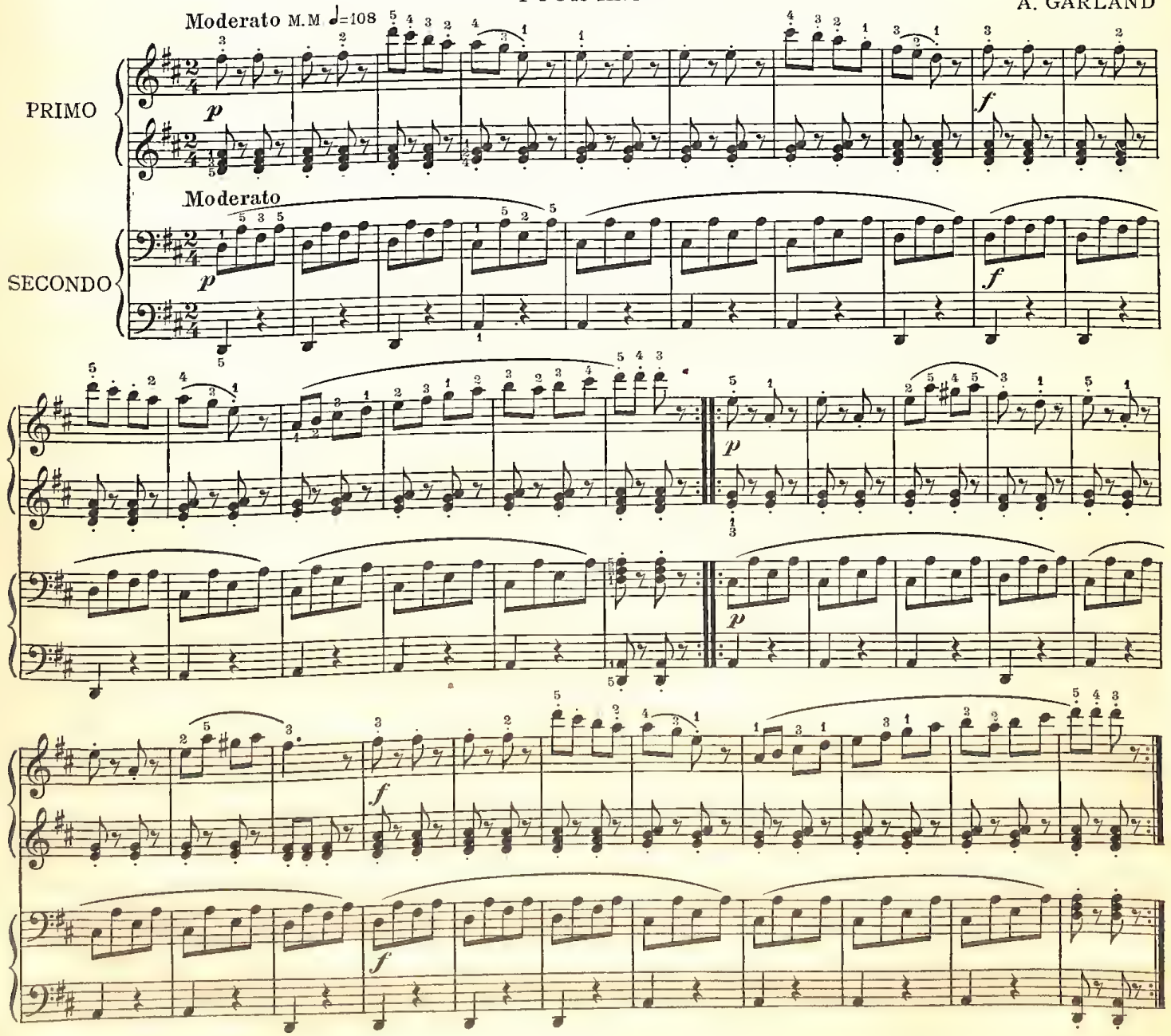




MARCH AROUND THE MAY POLE

FOUR HANDS

A. GARLAND

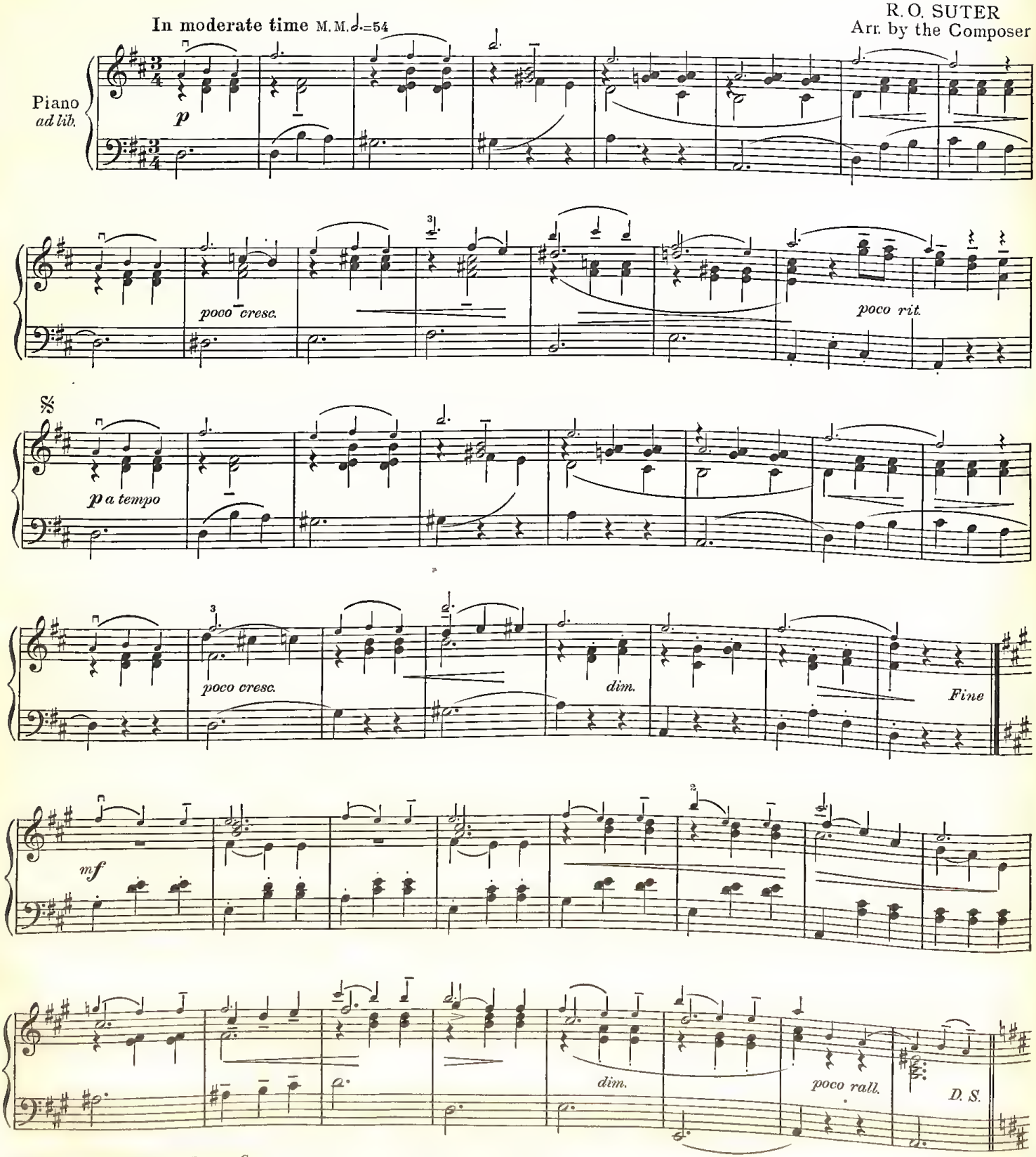


PROGRESSIVE MUSIC FOR VIOLIN ENSEMBLE

LITTLE LADDIE, LITTLE LASSIE

CHANSON PETITE

R. O. SUTER
Arr. by the Composer

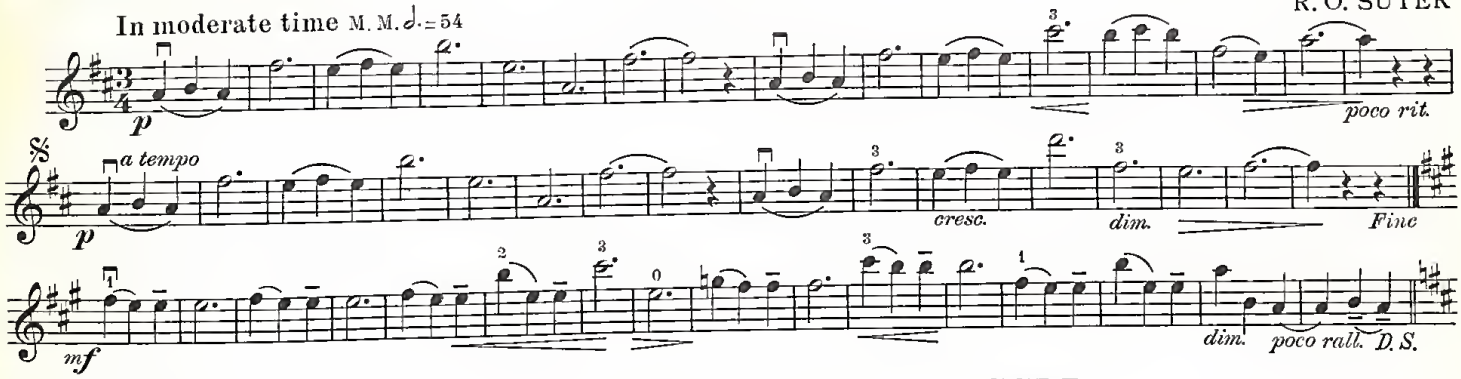


LITTLE LADDIE, LITTLE LASSIE

CHANSON PETITE

1st VIOLIN

R. O. SUTER

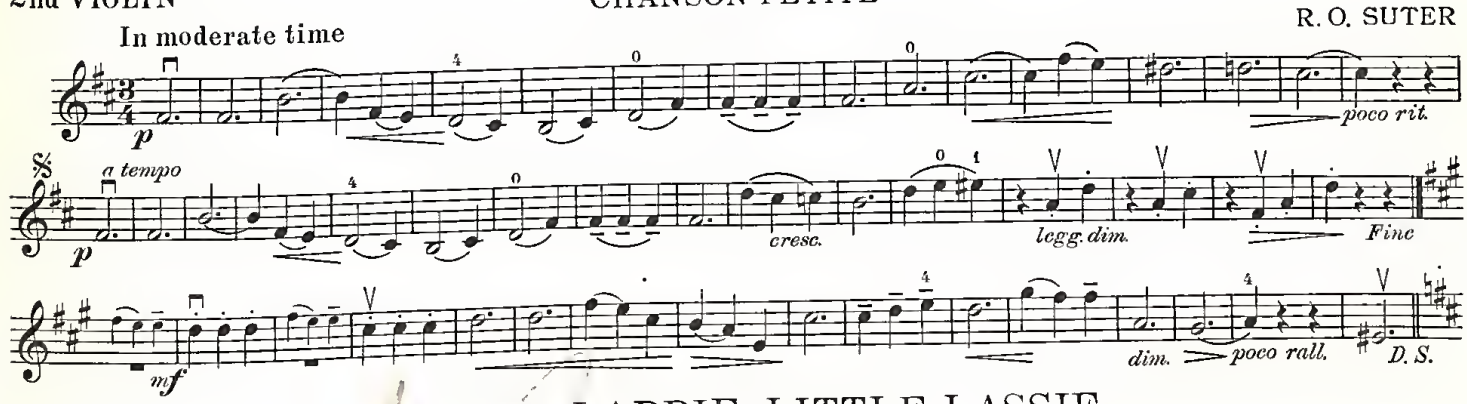


LITTLE LADDIE, LITTLE LASSIE

CHANSON PETITE

2nd VIOLIN

R. O. SUTER

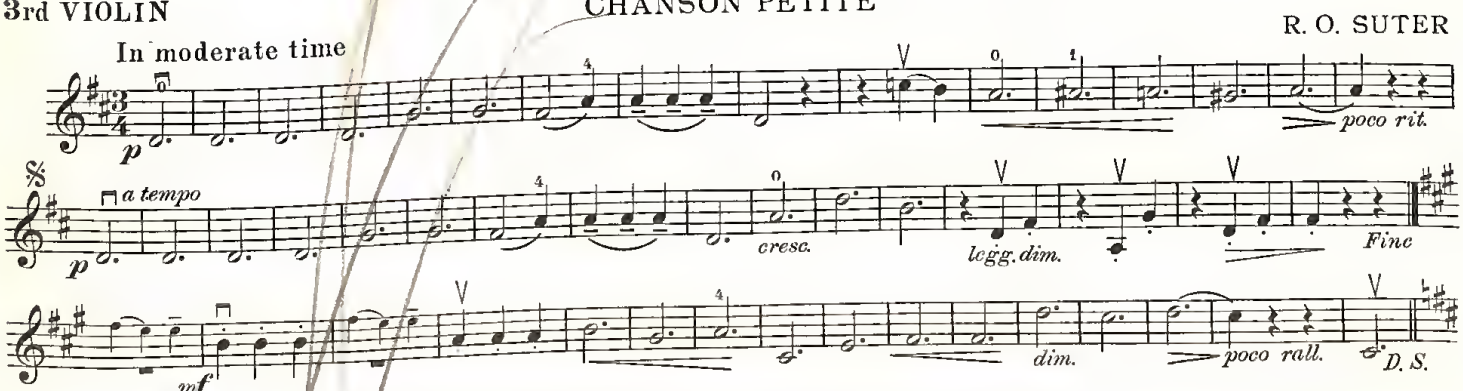


LITTLE LADDIE, LITTLE LASSIE

CHANSON PETITE

3rd VIOLIN

R. O. SUTER

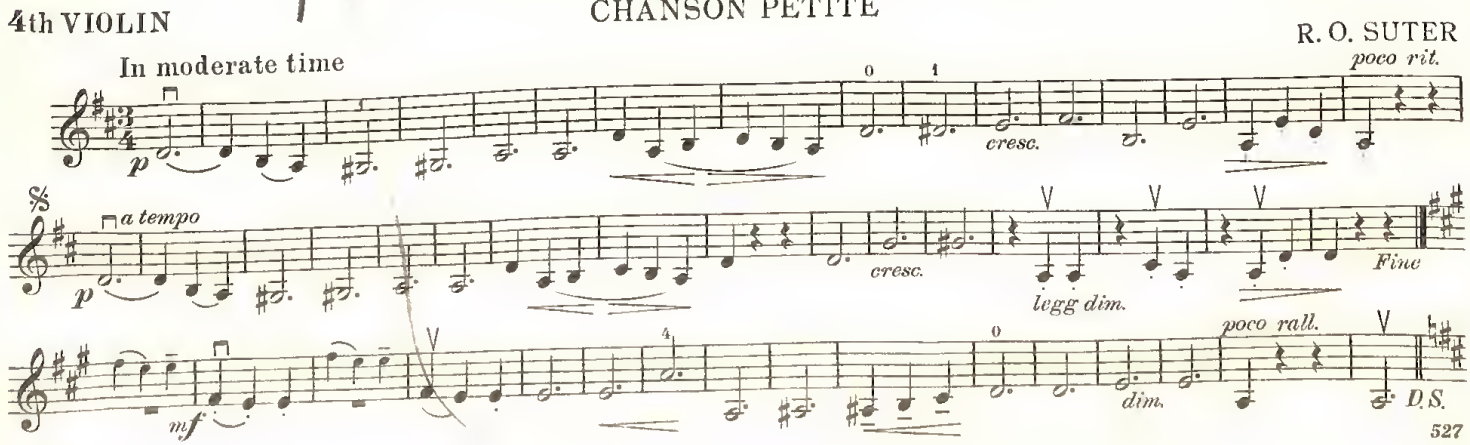


LITTLE LADDIE, LITTLE LASSIE

CHANSON PETITE

4th VIOLIN

R. O. SUTER



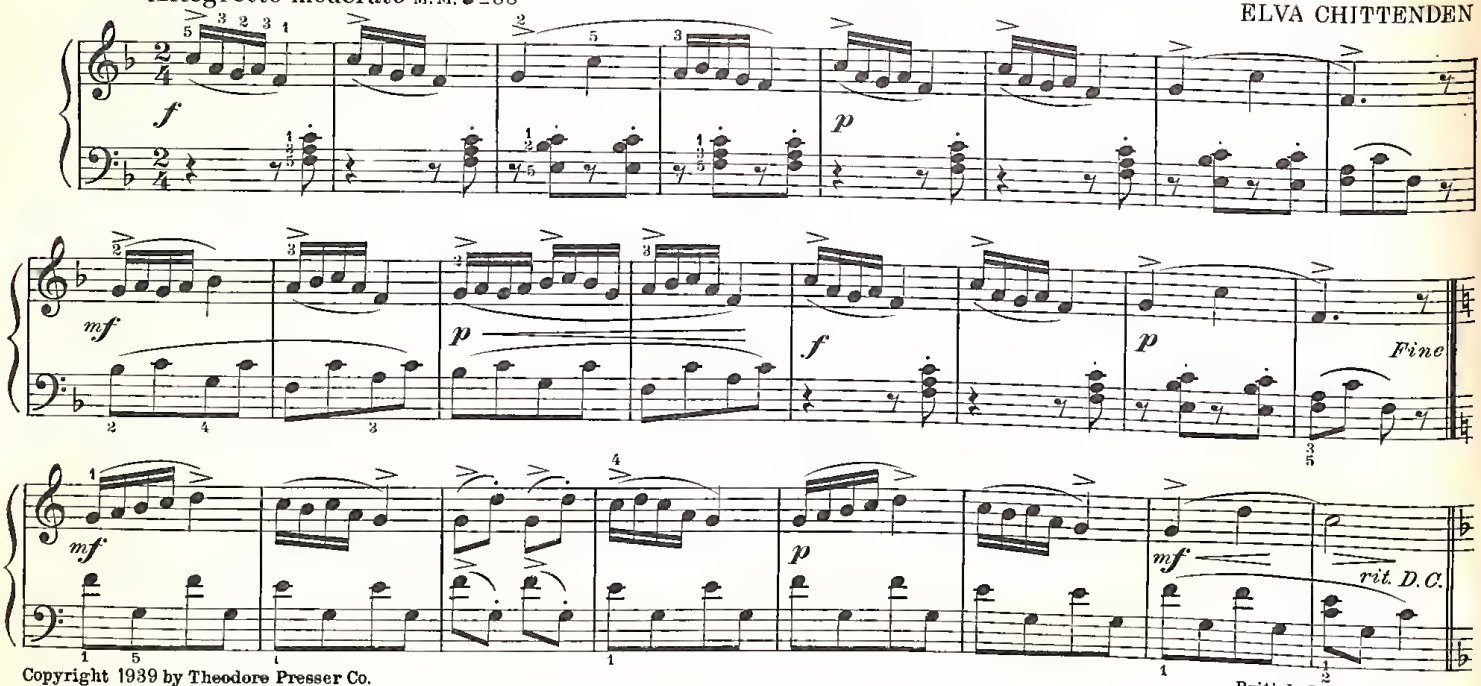
AUGUST 1939

Grade 2.

IN THE SUNSHINE

Allegretto moderato M.M. ♩=88

ELVA CHITTENDEN

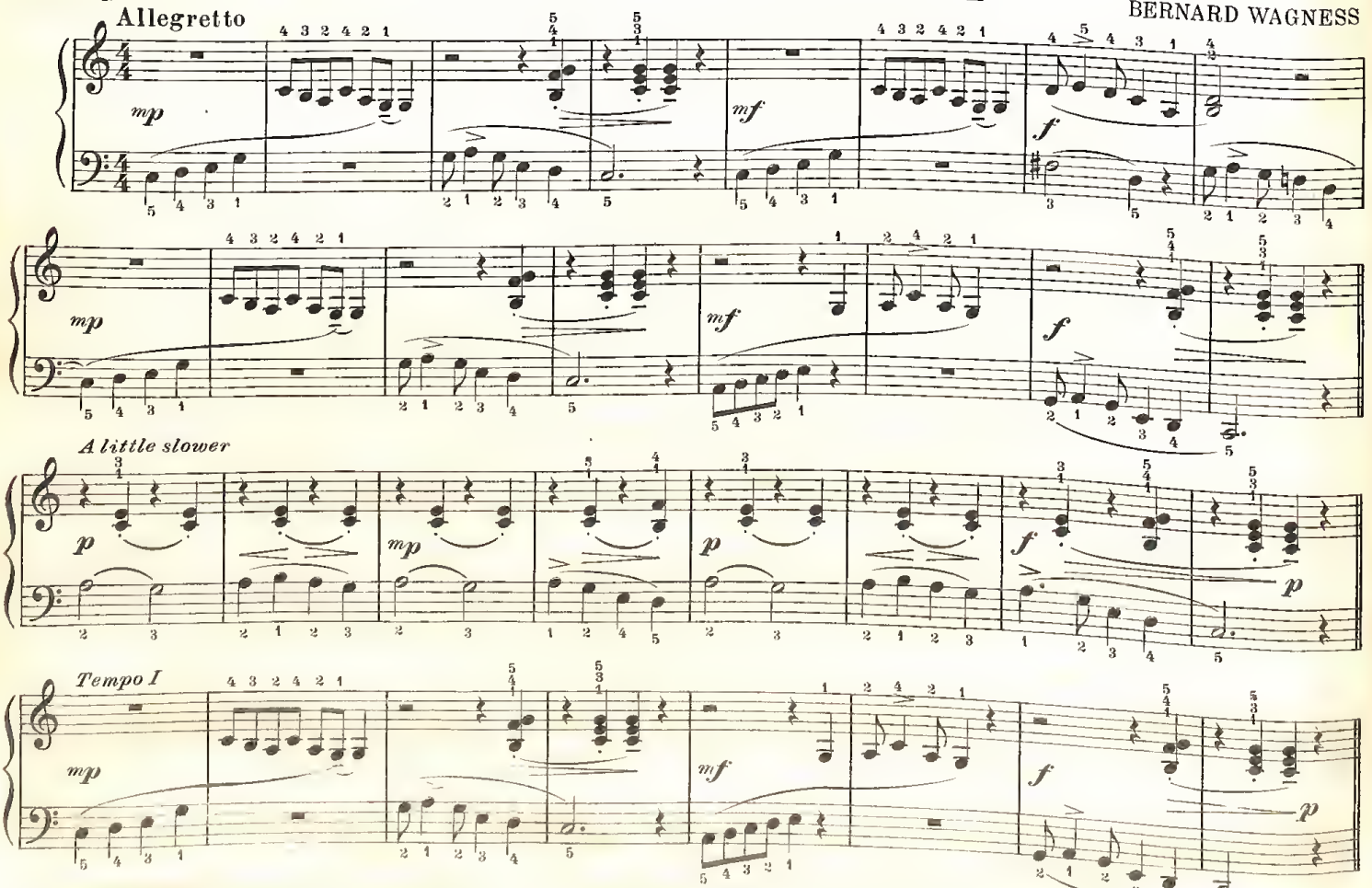


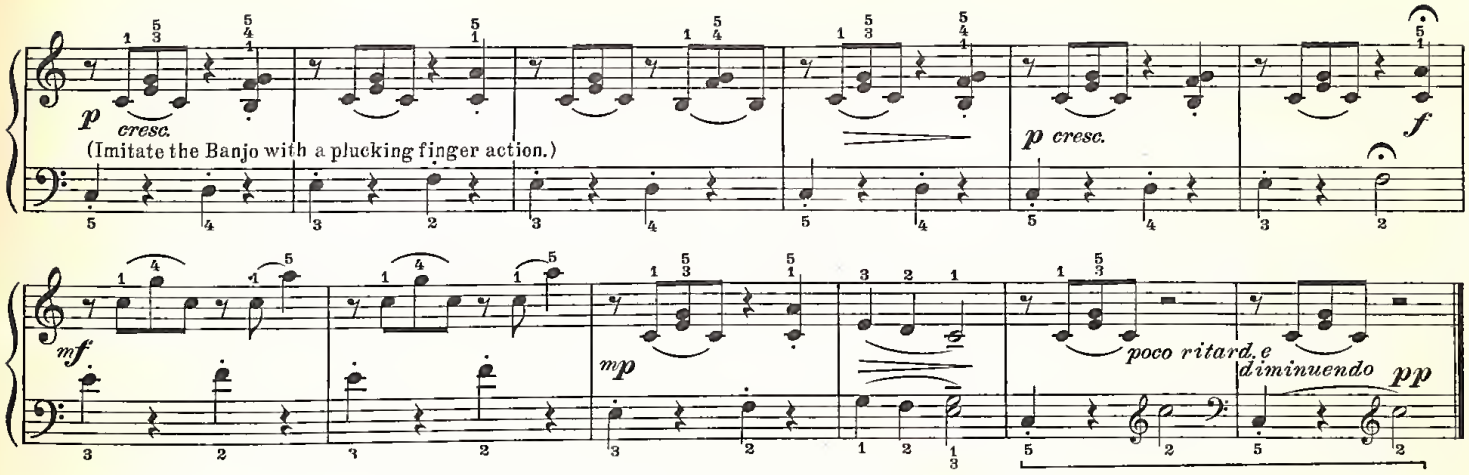
Grade 2½.

PLANTATION SERENADE

Allegretto

BERNARD WAGNESS





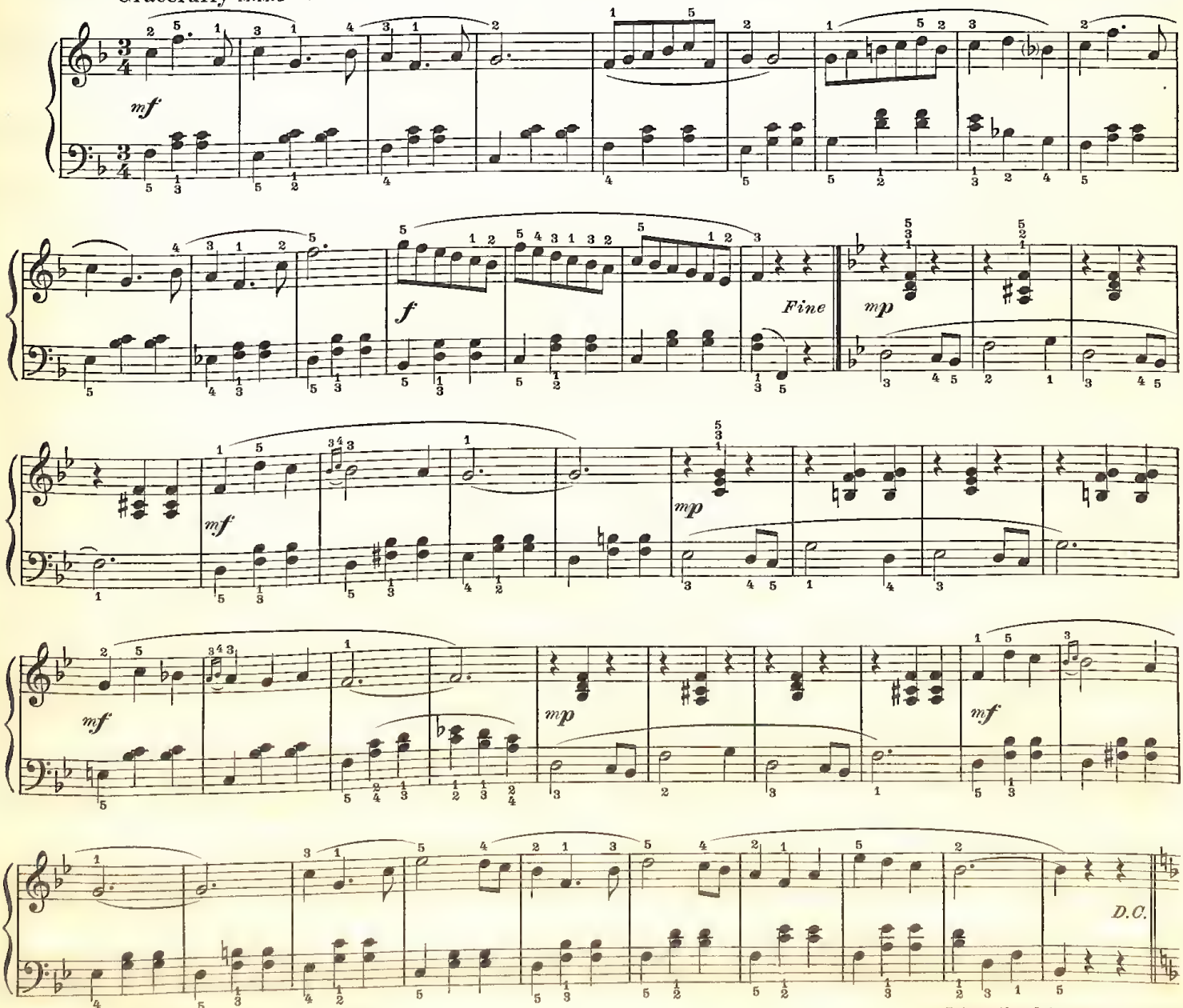
SUNSHINE AND SHADOWS

Grade 2½.

Gracefully M.M. ♩.=66

WALTZ

ELLIOTT S. ALLISON

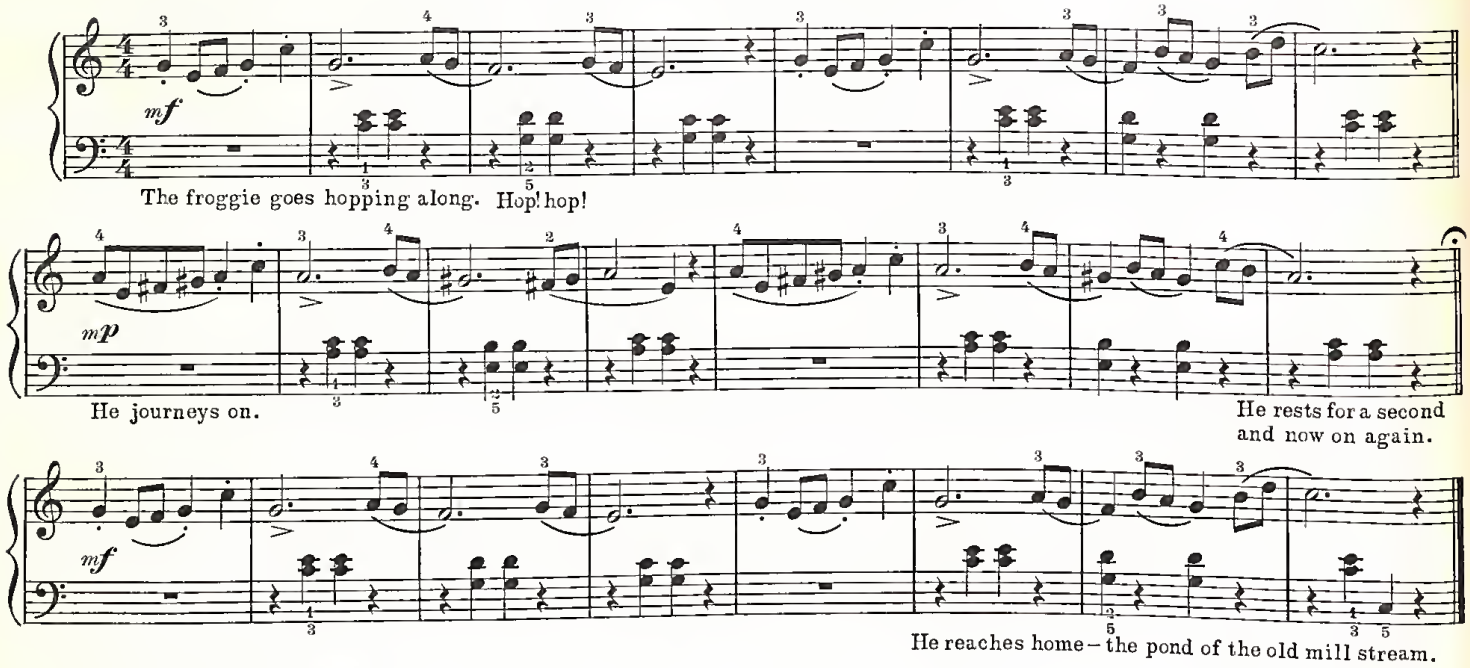


Grade 1½.

LITTLE GREEN FROG

RENÉE MILES

Moderato M.M. ♩ = 76

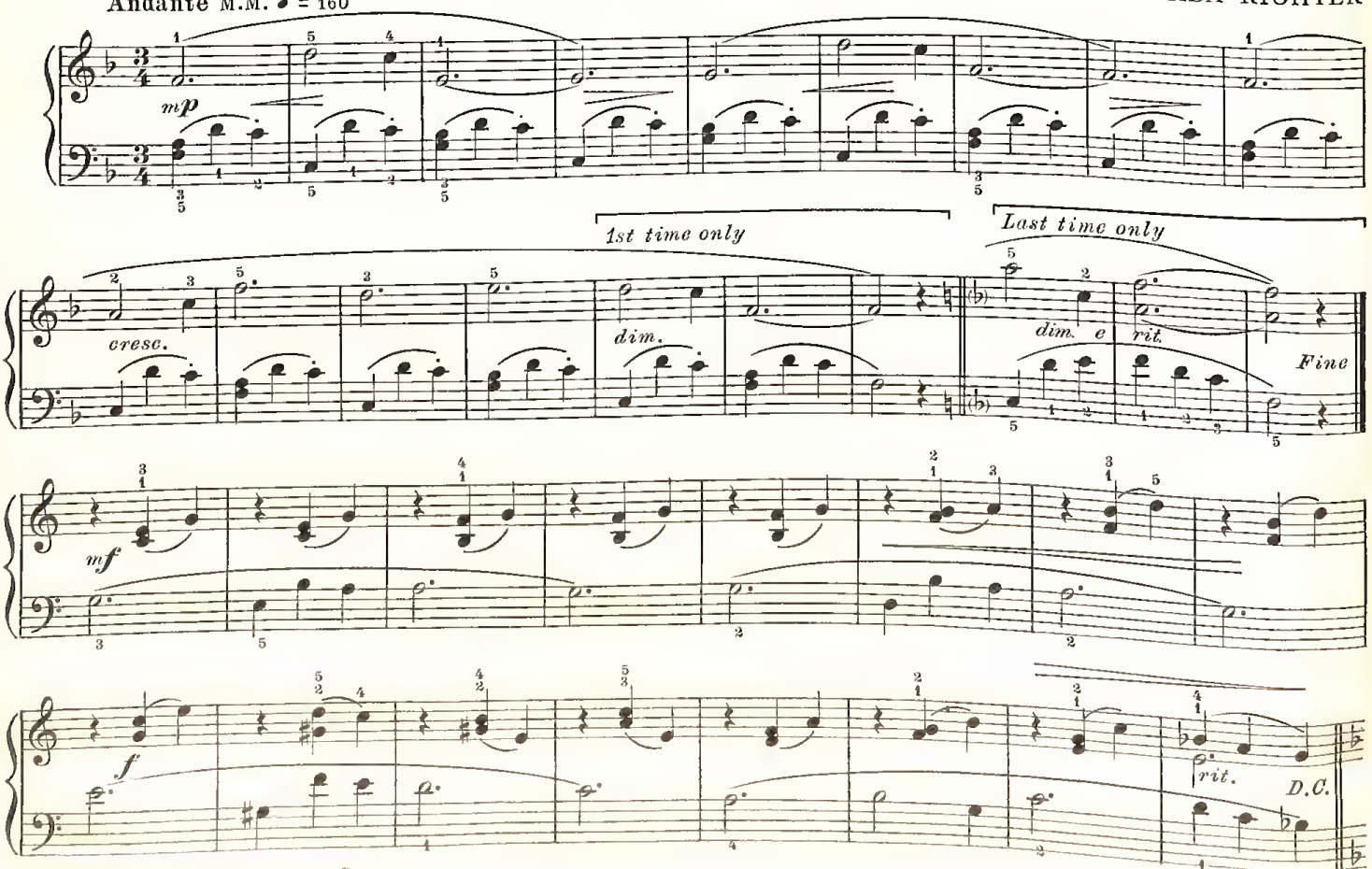


Grade 2.

DAY DREAMS

ADA RICHTER

Andante M.M. ♩ = 160



Suggestions for Good Reading

MUSIC AND MUSICIANS

LETTERS OF MOZART AND HIS FAMILY—Emily Anderson—3 volumes, 1560 pages. Intimately translated, describing Mozart's life; his travels in England, France, Germany, Italy, Belgium, Holland. Primary sources for complete life study. $6.00 per volume.

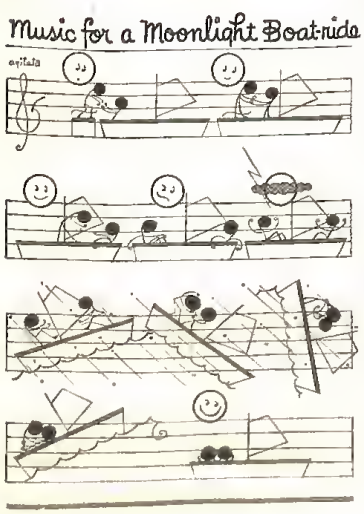
SCIENCE AND MUSIC—by Sir James Jeans—a simple non-technical explanation of music's physical facts by a renowned astronomer-scientist. Tones, vibrations, harmony, acoustics, hearing clearly discussed. $2.75.
The Macmillan Company, 60 Fifth Avenue, New York.

MUSIC AND HEALTH

THE DOCTOR PRESCRIBES MUSIC. Music, writes Edward Podolsky, M.D., increases blood pressure, accelerates breathing, aids digestion, improves your health. Teachers, students, listeners—send for this fascinating book. $1.50 postpaid.
Frederick A. Stokes Co., 443-4th Ave., N. Y. C.

CHILDREN'S MUSIC BOOKS

A CHILD'S BOOK OF FAMOUS COMPOSERS by Gladys Burch and John Woicott. 20 biographies that children will enjoy. Authentic, inspiring lives of great composers and their music. Illustrated with contemporary portraits. $1.50. A. S. Barnes & Co., 67 W. 44th St., New York.



A New Experiment with Music in Business

(*Continued from Page* 501)

so little grief as now. Music brightens up the whole place. Let's have more of it."

"Repeated check ups showed that our carefully planned daily musical programs have been enjoyed by our listeners," stated Mr. Smith, in concluding. "Every year tenants begin asking, a month ahead of time, what the Insurance Building plans to have during the coming holiday season. Our music experiment has been so successful that I could no more think of eliminating it for next season than of doubling the rents without a protest."

For years the movie industry has used appropriate music to awaken the emotions and to stimulate the creative faculties to work at their best. Every business organization experiences periods during the year when executives and harassed personnel are working under heavier strain than usual. Mr. Smith's successful experiment is in keeping with the tempo of the times. Most business people either spend the greater portion of their waking hours in their offices or in close touch with their work. Where physical conditions permit, suitable music can serve to give a needed mental uplift, to bring about better working efficiency and happier working moods during times of business stress.

The Etude Music Lover's Bookshelf

(*Continued from Page* 506)

it on", and it made an immediate and extraordinary "hit" and has become the *piece de resistance* of many a convivial evening.

Well, Mr. Witmark's book is just crammed with striking incidents of this kind, showing how very precarious is the publishing business, unless great wisdom and rare experience in selection, favored by destiny, are at the helm. The Witmarks were friend makers. Isidore, a Mason, Rotarian, and the organizer of many amateur companies and professional groups, has friends everywhere, because he has striven to be a friend. He is also a "grand" hater. When anyone has "done him wrong," he simply erases the name from his life. He has been a strategic and shrewd business man, but that has not prevented his being imposed upon; and he is not unwilling to see those who have failed him get their just deserts.

The Witmarks knew how to handle tactfully and humanly the normal, supernormal and subnormal groups of men and women who were workers in their brain factory; that is, their composers and their writers. They won confidence by paying them accurately and liberally, and kept this confidence by promoting their works aggressively. Victor Herbert once said to the writer, "I never worry about my royalties with Witmark. I am always surprised that they are so large"; and this is understood by the fact that he gave the firm most of his compositions from 1898 to 1919. Nothing contributes so much to the continued success of a firm as a relationship like this.

Isidore's contribution from his own pocket, in fighting the interests which strove to prevent authors and composers from being deprived of the fruits of their copyrights (prior to ASCAP), is interesting. His book is filled with humorous and entertaining incidents about composers and well known singers, not the least of which is the way Isidore "stage managed" his own wedding. When his bride suggested that the rehearsal was getting a little too long and they had better cut some of the original music Victor Herbert had written for the occasion, Isidore exclaimed in horror —"What? Cut Victor Herbert? I'd rather cut the wedding itself!"

"From Ragtime to Swingtime"
By Isidore Witmark, Isaac Goldberg and Frank Owen
Pages: 408, with 84 illustrations
Price: $3.50
Publisher: Lee Furman

Music Memory

John Playford (1623-1686), the post-Elizabethan music publisher, judging from the number of books he wrote upon music and the large sales of his books, must have been a kind of Elizabethan Theodore Presser. He was famed for his very practical advice. In his "Introduction to the Skill of Musick" (1654) he wrote, "To learn to Play by *Rote* or *Ear*, without Book, is the way never to play more than what may be gain'd by hearing another Play, which may soon be forgot; but on the contrary, he which Learns and Practices by Book, according to the *Gamut*, (which is the *True Rule* for *Musick*,) fails not, after he comes to be Perfect in those *Rules*, which guide him to play more than ever he was Taught or Heard, and also to play his Part in Consort, which the other can never be capable of."

After thus calling attention to the fact that memory is not so much a gift as the development of a technic, Lilias Mackinnon, in "Music by Heart," commences her outline of how to memorize, which has been highly commended by many able musicians. She calls attention to the fact that "even the experienced musician was considered unsafe without his notes; and, "as late as the year 1861, when Sir Charles Hallé was giving Beethoven recitals from memory, the critic of *The Times* accused him, not only of self-display, but of 'tempting the Gods.'" In fact, the ability to play without notes was not expected but greeted as a kind of marvel, when it occurred.

The writer of this review, however, remembers how surprising it was to him, as a young lad, when the great pianist, Raoul Pugno, played his program with the notes in front of him, as the custom of playing without notes was already established.

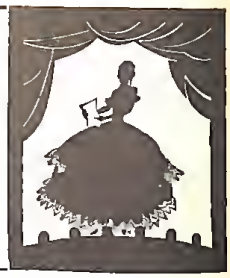
Of the several books and articles upon memory, this is one of the most helpful, as the writer by means of numerous notation examples explains definitely how to proceed. The chapters upon "Musical Thinking" and "Training the Habits" are especially noteworthy. Readers of The Etude will find this book worth many times the purchase price.

"Music by Heart"
By Lilias Mackinnon
Pages: 141
Price: $2.00
Publisher: Oxford University Press

THE SINGER'S ETUDE

Edited by Eminent Specialists

It is the ambition of THE ETUDE to make this department a "Singer's Etude" complete in itself



Is Singing a Gift or An Accomplishment?

By WILLIAM G. ARMSTRONG

DWELLING UPON THE FACT that hundreds of voices which, prior to cultivation, appeared anything but "gifts," have been, after cultivation, referred to as "gifts"; and calling to mind not one, but many instances in which voices have been reconstructed, with sepulchral toned contraltos and strident toned sopranos changed to softly brilliant mezzo sopranos, and throaty, nasal tenors to fine, sonorous baritones: then, again, considering that the most perfectly constructed vocal apparatus never could stand, without cultivation, the demands of interpretation: with all these conditions, and more taken into consideration, one is caused to wonder just where acquirement ends and "gift" begins.

Obstacles in the way of a good singing voice seldom come singly. If they did, that well worn superficiality, "think a beautiful tone and sing it," would be applicable in all cases. This, provided the single obstacle were not an anatomical abnormality, and that breath capacity, retention, and pressure permitted response of the vocal apparatus to the mental conception. If not, then what?

Let us take the worst possible combination of obstacles, and see just how one would go about finding a voice under the "debris." It will be a lengthy excursion at shortest, with many stopovers, and points of interest. And let us suppose such dragons to be slaughtered as: Rounded shoulders, flattened chest, protruding abdomen, and a jaw which moves not one iota during conversation.

Now how in the world can one expect even a semblance of good tone, let alone beautiful tone, when breath, the creator of voice, is sufficient only to keep life in the body; and pressure of breath is sufficient only for ordinary conversation? Singing is not a normal effort, but a supernormal one; hence it demands supernormal support, and that support is breath, breath, and more breath.

A Healthy Voice in a Healthy Body

DO WE KNOW, and, if we know do we ever stop to consider what health means to voice, and what breath means to health? Do we know that the function of the lungs is dual; that they eliminate the impurities of the blood; that they digest the air—just as the stomach digests food—converting a portion of it into the substance of the blood? Do we know that this dual function converts the purple blood of the veins into the red blood of the arteries, and that it is this red blood which supplies all the wants of the vital operations of the human organization? Do we understand that the more complete the functions of the lungs, the more richly is the blood endowed with health giving properties which invigorate all the organs, and parts; thereby causing every function to be more perfectly performed, giving buoyancy to the spirits, and exciting and facilitating intellectual activity? Do we know that the functional powers of body and brain are dependent upon a constant supply of fresh red blood; and that this fresh supply of purified red blood is dependent upon an adequate consumption of that nutrient property, that vital gas of the atmospheric air, oxygen; and that an inadequate consumption of it causes the nervous and muscular systems to lose their tone, with languor of body and mind as the result? Rounded shoulders, flattened chest, protruding abdomen; consumption of oxygen reduced to the minimum! Think a beautiful tone and sing it! Ask lazy nerves to ask equally lazy muscles to pull the organs of voice into position for beautiful tone? Impossible!

As has been so often designated, there are but two regions upon which the effort to emit and sustain voice must fall, namely, that of the expiratory organs, and that of the throat. Therefore, lacking adequate breath and expiratory power, the effort which should be centered in the expiratory action of the diaphragm, lungs, and abdominal muscles, will be thrown upon the muscular mechanism of the vocal apparatus, and with general disorganization as a result. For this reason it is utterly impossible to gain even an inkling as to the possibilities of a voice until breath capacity, retention, and outgoing control have been established. As the reverse is exceedingly common, the number of fine voices held in obscurity because of it must be great.

For this basic development, we advise practice of the exercises given in our earlier article (in THE ETUDE for June, 1938), "Breathing and the Diaphragm"; and, in addition, one toward development of expiratory power. Attach a length of string to a card, and hang it from a chandelier. Then, stand in an erect position with the chest elevated and the abdomen flattened. Take a deep breath and direct it at the card, testing expiratory power by moving farther and farther away from the card. Should dizziness be experienced, cease the exercise for the time being.

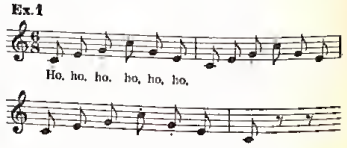
Coördinating Nerve Centers

THAT A TIGHTENING OF THE JAW should take place upon the effort to emit and sustain voice in the case of rounded shoulders, flattened chest, and protruding abdomen, is quite natural, in that, as the muscles of the jaw are indirectly connected with the muscles of the vocal apparatus, contraction of the muscles of the jaw accompanies contraction of the muscles of the vocal apparatus. Therefore, again we say, do not expect conceptions of beautiful tone to materialize until the jaw has been made flexible. Again, do not venture an opinion as to the possibilities of a voice, no matter how inferior it may appear, until a faulty posture has been corrected and breath support established. To the writer's knowledge, many are the voices which appeared in an altogether new light, with the removal of these impediments to response of the vocal apparatus to idealistic conceptions.

If the writer had his way, two rules would be set up, and followed. The first would be, at least six months of practice of breathing exercises before singing lessons are commenced: a word to the wise one who intends taking up the study. Our second rule would be, examination of the nose, by a specialist, prior to study, for good tone is not possible without a well formed nose, free from obstructions.

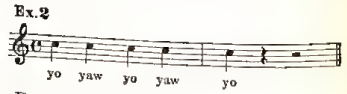
Now it takes time to develop breath capacity, retention, and power of expiration; and, as we cannot wait for a full and complete development before taking the next step, we must make the best of it and go on. So, having in mind the still existing want of breath pressure, and tendency to contract the throat, and tighten the jaw, we reason as follows: Here is a case in which the student contracts his throat, and tightens his jaw because he has not yet developed a full and complete breath capacity, retention, and pressure; and, as we cannot wait for that full and complete development before taking the next step, what are we going to do about it? Instruct him to relax his throat and jaw? Yes, and no. Yes, because it will help, and no, because, should he relax them, back will go the contraction with the effort to start and sustain his voice. What then? Invent vocal exercises which will cause him to use and depend upon what breath he has, and others which will cause him to dilate his throat and move his jaw—an exercise such as

Ex.1



Why the prefix *H?* Because it compels the use of breath through centering the effort in the diaphragm, lungs, and abdominal muscles. Why not just the vowel? Because that would mean starting the voice with the "glottis stroke"; and, so starting, it would center the effort in the throat, thereby contracting it. Why the vowel *O* in particular? Because the influence of *O* is toward dilation of the throat. Why not *E?* Because the influence of *E* is contractive. But this exercise will not induce jaw activity. No, we must have another one for that, one like this.

Ex.2



Descend chromatically.

Why the prefix *Y?* Because *correct* articulation of *Y* calls for movement of the jaw. Why only the sounds *O* and *Aw?* Because they are dark sounds; and, as the effort made to form and utter dark sounds dilates the throat, contraction gives way to dilation; so that in the exercise, *Yo Yaw, Yo, Yaw, Yo,* we have one that will combat, automatically, contraction of the throat, and inflexibility of the jaw. Yes!

(*Continued in* THE ETUDE *for September*)

The Diphthong Vowels

By WILBUR ALONZA SKILES

"A" AS IN "DAY" is a diphthong vowel consisting of the two vowel sounds "eh" (fundamental) and "e" (vanishing). It is made with the tip of the tongue dropped just behind the lower front teeth—similar to the positions used for the creation of "e" as in "be"—while the middle part is somewhat raised and the back portion is lowered with the sinking of the larynx. This tongue position, of course, must be effected through mental control, never by direct local effort, which is merely a medium of destruction to the voice and its production.

"U" has the vanishing vowel "e," preceding the primary sound of "oo" as in "too." The latter sound, in such instances, is to be sustained, rather than the former. The tongue must rise in the center, of course, for "e." Then the other center of the tongue (from tip to extreme rear within the depths of the throat opening) falls into a furrow (groove) or, at least, it remains flat and broadly spread out for the making of "oo." However, the grooved position of the tongue is the one to be acquired if complete control over the breath and tone is to be attained during the production of this "oo" sound. When this "U" sound is sustained in singing, the "e" sound thereof should not be brought out ostentatiously, lest the primary "oo" sound be engaged too abruptly. The introductory "e" sound of such words as "you," beginning with "y" and involving this "u," should be covered or moderated. Then we would sing "ih-oo" (not "e-oo") for "you," sounding the "th" as in "with." In making the "oo" sound, the lips should be rounded, relaxed and protrude forward from the teeth, loosely.

"I," as used in "might," is made from

"ah" as in "lah" and "e" as in "be." "Ah" is the dominant sound to be sustained, while "e" is the subordinate vanishing character and is enunciated inabruptly and yet quickly preceding the final consonant "t." If one wrongly stresses the "ah" sound in such instances, such words as "might" will be given as "m ah-(ee)t." The pure sound of "I" must be retained during the formation and modulation of this primary "ah" sound. The "ee" sound should be moderated and carried into shape more like "ih." Then we would sing "m ah-(ih)t." By this delicate combination, the sound of "I" is not impaired or even imperiled. However, some authorities claim that "uh" is a better dominant sound for the making of this diphthong "I" than "ah," because, they say, the "ah" and "ee" (or the "ih") do not blend satisfactorily. Nevertheless, the writer prefers the "ah" sound as a dominant and the "ih" as the subordinate character, because these two sounds can be blended together perfectly, while the "I's" definite sound is thereby retained.

The easiest, and in fact the only effective, way of mastering the diphthong vowels is first to master resonant vowel production. To attempt to master diphthong vowels before a blend of tone on each respective vowel sound is established, is simply a waste of time and effort.

* * * * *

Porpora's Method

By

D. A. CLIPPINGER

THE MOST CELEBRATED singing master of the eighteenth century, Porpora, wrote no books on the voice. Whatever his method was it never found its way into print. There may have been two reasons for this. Probably such a thing as method never entered his head. He did his work the way he knew was right and let it go at that. Perhaps, like other great men, he was so busy doing things that he had no time to write a book telling others how he did it. Or he may have felt, as others have, that what he knew was so valuable to him that he did not feel inclined to put it in a book for others to capitalize it. He left nothing to be misquoted, misconstrued, and used as a peg upon which to hang a method. The secret, if he had one, perished with him.

We gather from the scant history of Porpora he did not begin his career as a singing teacher, but as a composer, and to the end it was as a composer that he wished to be known. But in spite of himself he became the greatest singing teacher of his time.

He had a restless, roving disposition and found it difficult to anchor to any one place. We find him teaching in Venice, Dresden, London, primarily, no doubt, to introduce his operas. He also tried to establish himself in Vienna, but failed because the Emperor, Charles VI, disliked his ultra florid style and his profuse employment of ornamentation, trills and flourishes.

—*Pacific Coast Musician*

Melba in Miniature

MELBA'S RECEPTION on her first visit to London would have disheartened anyone with less determination to succeed. Sullivan thought she was not good enough for Savoy opera; and Randegger refused to take her as a pupil I Madame Marchesi in Paris saved Melba for the world of music.

"If you are serious and can study with me for one year," Marchesi told her, "I will make you something remarkable."

Actually, it was only nine months before Marchesi's "pupil of my dreams" made a sensational debut on October 12, 1887, at the Théâtre de la Monnaie of Brussels, as *Gilda* in "Rigoletto." In the following May she sang at Covent Garden, where she dominated the repertoire for nearly a quarter of a century, singing there for at least twenty successive seasons without a break.

Paris heard her in 1889, and St. Petersburg in the following year. In 1893 Melba took by storm the two most famous opera houses in the Old and New Worlds—La Scala at Milan, in March, and the New York Metropolitan, in December.

Saint-Saëns, who found in Melba "the dear *Juliet* for whom I hoped," wrote his "Helène" especially for her.

Melba memorized her parts by humming them or playing them on the piano; and, when giving advice to young artists, she once wrote, "Don't hack at your voice by using it to help you learn your parts. Young students do more practicing than they have physical strength for. They should take more outdoor exercise, get good cheeks and bright eyes, eat and sleep regularly. Take lots of exercise and save your voice, and you will keep it fresh. When the music is firmly engraved upon the mind, then employ the voice. Practice *pianissimo* in private, and the *forte* will come all right in public."

It is sound advice.—*The Musical Standard.*

* * * * *

He (Schubert) ought to have been alive now, to know how he is praised; it would have inspired him for renewed and greater effort. Few authors have impressed the seal of individuality so clearly on their works as he has done.—Schumann.

The Poet: The Singer

IT WAS WORDSWORTH who gave us the precious phrase, "Wisdom married to immortal verse." This can be a subtle way of pointing the necessity for the accomplishing of beautiful song settings and equally alluring poetical vocal interpretation—though becoming familiar with that which is termed immortal verse.

Mme. de Staël confesses "I learnt life from the poets." Life! Life, indeed—therefore to give a vital and beautiful as well as real interpretation it would behoove us to delve deeply into those poets who caused de Staël to make this confession.

Until we make frequent and studious perigrinations into the field of poetry, the words we sing are apt to have but a cursory meaning; for in music we must understand the power of the word to be as important a factor as in the drama, aptly described by Shakespeare through Hamlet, "Suit the action to the word, the word to the action."

—*Exchange*

That "Tantalizing" Pedal Passage!

By

HENRY C. HAMILTON

EVERY ORGANIST of any considerable experience will recall certain passages for the feet, which, in spite of endless repetitions, seem never to go easily. The industry and patience of the player may have no limit. Perhaps he concentrates till the very act of walking brings to his mind that tricky toe and heel affair of the pedal board. Yet, in actual performance, there ever eludes him that delightful sense of mastery which he craves. Some puzzling impediment blocks the way.

Here is the point where the player should take stock of himself and of his manner of study, to find out the trouble; whether mental or physical? Like a detective following a clue, the organist also may discover a "clue" and thus overcome his own difficulties.

Each Individual an Entity

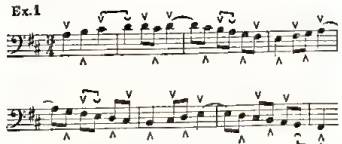
FOR ONE THING, we are not all constituted alike. Just as wrists differ, so do ankles. The turning of the toe, out or in, is a prime consideration in pedal technic. One way or another may prove more natural; and it is the "holding of the mirror up to nature" which most often determines fluency in technically difficult passage playing. In this course, it should be early determined which foot passes most easily behind the other. Then, a slight adjustment of the bench, or of the body itself, may contribute largely toward greater ease in performance. These things, once realized, the organist is in a position to work with Nature—not against her.

It is now many years since the writer first studied the *Grand Chorus in D* of Guilmant. At that time, with very immature pedal technic, but immeasurable ambition, he practiced like one possessed; yet small headway was made. A certain pedal passage, appearing twice in the course of the composition, eventually became a veritable nightmare. That intricate "run" for the feet burned up more of his nerve force than anything yet encountered. At the end of his student days, the piece was shelved: he was glad to forget it—for the time, at least.

More years passed before it was touched again. Owing to advancement in general musicianship, that pedal passage had lost some of its terrors. It seemed a trifle easier to play, but a few of the "bad spots" still remained. However, with the added technic now possessed, these difficulties were attacked with renewed vigor, as hope persisted that they might yet be conquered. Again the toe and heel method of former years was tried—with but poor results. Then was born the idea that perhaps a new and more natural way—for this particular organist, at least—could be worked out.

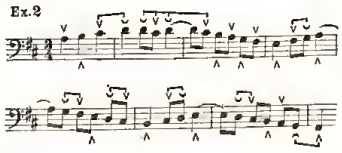
Habits of long standing seldom welcome a change. This individual organist had for long been making a particular study of his own ankles; he knew their possibilities; and he began to feel equal to the task of mapping out his own course of action. The toe and heel indications, as printed in the edition being studied, were discarded; and, after some thought and experiment, he decided on what seemed to "fit" much better his personal physical equipment. Compare the two:

Ex.1



The foregoing, which had been practiced for years with unsatisfactory results, was changed to

Ex.2



and improvement showed itself almost immediately. Soon every part of the passage felt easier. A little awkwardness persisted, however, at three places:

1. At the first high A, which was overcome by a slight but very quick turn of the body to the right.
2. When approaching middle E in Measure 4, the body adroitly resumed its original position.
3. With the approach to B in Measure 6, a slight but quick turn to the left brought everything well under the feet, so that the last lower notes might be reached comfortably.

Nevertheless, these quick turns were not accompanied by any sliding along the bench. At no time was the body removed from "center."

We Creatures of Habit

PHYSICALLY SPEAKING, the whole thing was now easy; but mental habits of long standing would sometimes play a trick. The new toe and heel progressions, necessitating different positions of the feet, would occasionally be forgotten. This difficulty was overcome by dividing the passage into sections for practice, so that the mind could, as it were, make fresh starts in directing the feet—something after the manner of a relay race. By this method it was not long until these sections merged so successfully that no apparent pause existed, and this pedal passage, which for years had given trouble, was now a source of real genuine pleasure in its performance.

In all good keyboard work a skillful player seeks those positions in which everything lies best under the hands; and there is no good reason why the same principle should not be applied in pedal technic, so that all runs and other bothersome figures shall lie as comfortably as possible under the feet.

Then as a last word towards the accomplishing of all such hurdles, a feeling of relaxation should be cultivated—not only in the ankles, but also throughout the entire length of the limbs—yes, and throughout the entire body, till every item in both the mental and the physical organism shall be free to act without restraint from any quarter.

The console of the great Wanamaker Organ at Philadelphia, one of the two largest organs of the world. The symmetrical arrangement of manuals, stops, tablets, buttons, pedals, and mechanical appliances for the feet, seem bewildering to the uninitiated.

Bright Tone in the Modern Organ

By PARVIN TITUS

IN VIEW OF THE WORLDWIDE use of the radio, and the inevitable increase of its importance to listeners and performers alike, American organists may interest themselves actively and profitably in those qualities which have made certain organs, of whatever age, landmarks in organ building, both here and abroad.

Recent trends of thought are leading us away from the concept of the organ as an aggregation of many voiced solo stops, each one judged on its own merits and without special regard to its contribution to a beautiful ensemble of tone. Attention is being given more and more to the selection and voicing of pipes which will produce a clear ensemble of adequate, but not overwhelming, power.

A few of the factors involved in this changed design of the modern organ are:

1. A return to low wind pressures and a moderate voicing of 8′ stops, with a consequent increase in the clarity and prompt speech of the pipes.
2. The elimination of heavy, thick-toned 8′ flues and diapasons prevalent

in most of early twentieth century organs.

3. A larger proportion of brightly-voiced 4', 2', mutation, and mixture registers on the manuals.

4. Chorus reeds which have vigor and brilliance, but which fit into the ensemble of manual tone.

5. The provision of independent pedal registers, including 4', mutation, and mixture pipes, whenever practical and possible.

6. Increased attention to the provision of ample speaking space for the pipes, which are placed as far as possible out into the room in which they are to be heard. A minimum of case work to obstruct free and easy speech of pipes.

Happily enough, the modern emphasis is less on size than on quality in organ designing and building; on performance rather than on exhibitionism. On soundly conceived and well built instruments, the music of Bach and the old masters and our modern recital and service music, all can be played with a clarity, vitality and variety of tone unknown to many listeners. Colorful registration of almost endless variety is available, to challenge the performer's imagination and ingenuity, though his instrument be extremely small. Pedal parts sound with an individuality and clarity which clearly distinguish them from the manual voices.

Modern ideas of organ tone are not mere theories. They have proved their value in installations in buildings large and small, of varying acoustical qualities, and in recent radio broadcasts in which organs of limited resources have produced a richness and transparency of tone which aroused enthusiasm even in blasé radio technicians. Only as we organists are open-minded, honest artists, actively interested in perfecting the modern organ, will our builders dare exercise fully the skill and knowledge which they possess and wish to use to make their instruments of more vital service and interest to thousands of hitherto indifferent Americans.

Some Beauties of Phrasing

By WILLIAM H. BUCKLEY

REMEMBER that the sign, *crescendo*, implies some degree of softness, since you have little opportunity of "growing louder" from that which is already loud. Similarly, *decrescendo* and *diminuendo* imply loudness.

Every phrase will have its climax to which you will swell out and from which you will die away. In your own private study of each number, mark the climactic syllable, and then train your choir to sing in phrases. This marked syllable will be the peak of each phrase. The natural tendency seems to be to swell out and die away on each syllable; but this gives no unity to the phrases. Also, the steady onward progression of the expression to and from the climaxes is totally destroyed.

When approaching a climax the last vestige of each syllable must be louder than any other point in it. Illustrate your point by singing the phrase and by showing how your demonstration agrees in its effect with the diverging lines used in music to indicate this. The increase must be steady and regular. The lines must be as in "A" *not* as in "B":

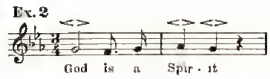
A. 

B. 

The choir should sing the phrase to the vowels "ah" or "oh" sufficiently often to get this idea fixed in their minds. The addition of the words, with their consonants, constitutes the real difficulty. Explain that the phrase is a string and the consonants are knots which do not break the string but merely indicate divisions in it.

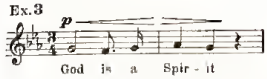
By unfailing patience and determination, you can overcome this greatest fault of amateur choirs, and it will make a tremendous advance in the sincerity and artistry of your performance. The following example from the well-known quartet in Sterndale Bennett's "Woman of Samaria" illustrates this point. It is so often sung

Ex. 2



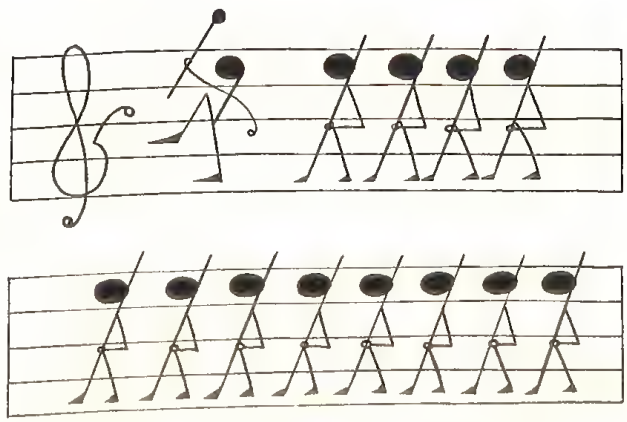
instead of in the correct manner

Ex. 3



which places the emphasis exactly where it belongs and so helps to bring out the simple eloquence and reverential spirit of the text.

The Soldier's Chorus



THE ETUDE
Piano Solo Composition
PRIZE CONTEST

Four Generous Prizes

CLASS ONE

Concert Piano Solo (See Description Below)

FIRST PRIZE - $250.00

SECOND PRIZE - $150.00

CLASS TWO

Entertaining Piano Solo (See Description Below)

FIRST PRIZE - $250.00

SECOND PRIZE - $150.00

Class One

CONCERT PIANO SOLO

First Prize—$250

Second Prize—$150

Manuscripts entered in this class should be solos of average length written for the more advanced pianist. This does not mean a number demanding virtuoso ability for its rendition, since there are many appealing piano solos played in concert by master pianists, yet which are played frequently by many who may be generally described as advanced piano students or accomplished pianists. Any form such as the prelude, waltz, caprice, nocturne etc., may be used, but the judges will be influenced more by compositions possessing the qualities of spontaneity and melodic freshness than by those written in the strict pedantic style.

Class Two

ENTERTAINING PIANO SOLO

First Prize—$250

Second Prize—$150

The publishers of THE ETUDE are firmly convinced that there is a definite place in the teaching repertoire for the recreational piece which reflects something of the present-day tendency in its rhythmic and harmonic design. Such pieces also are enjoyed by the average pianist and his or her intimate audience in the home or in small social groups where entertainment is the paramount consideration. Radio pianists catering to a wide and varied audience also appreciate compositions of this character. This class affords a splendid opportunity for the composer whose writing talent inclines toward pieces such as *Soliloquy, Holiday, Serenade for a Wealthy Widow, Nola* and *Flapperette*.

This Prize Contest is open to all who wish to enter it, excepting members of the staff of THE ETUDE MUSIC MAGAZINE and employees of the Theodore Presser Co.

THIS CONTEST WILL CLOSE NOVEMBER 1, 1939

THE ETUDE MUSIC MAGAZINE feels that a Composition Contest of this character will stimulate composing efforts directed toward supplying present-day pianists (of whom there are many giving formal and informal recitals) with some new material for their audiences to enjoy, and that composers also will be moved to bring forth for those who play chiefly for their own amusement some new piano solos for them and their friends to enjoy.

Only Piano Solos will be considered in this Contest. Do not send compositions of any other character.

CONDITIONS are simple.

All entries must be addressed to:—

THE ETUDE PIANO COMPOSITION PRIZE CONTEST
1712 Chestnut Street, Philadelphia, Pennsylvania

All manuscripts submitted must have written at the top of the first page—For THE ETUDE PIANO COMPOSITION PRIZE CONTEST.

The real name of the composer-contestant must not be placed on the manuscript. Write a fictitious name on the manuscript and write that same fictitious name on an envelope. Seal within that envelope a slip of paper with the real name and full address written upon it, and bearing in the lower left hand corner also the fictitious name. This sealed envelope should be attached to and sent with the manuscript. By this system judging may be kept free from any considerations other than the merits of each composition. One of the greatest reasons for conducting a contest after this fashion is to assure the unknown composer the opportunity to have an equal chance with composers of established reputations. In this contest all are welcome to participate and every manuscript submitted will be reviewed by a number of competent judges. Their decisions will be impartial and final.

No composition already published shall be eligible for entry in this contest.

No variation nor any adaptation of a previously published melody shall be eligible for entry in this contest.

The pedantic type of composition such as those rounding to involved contrapuntal treatment of themes should be avoided.

The Piano Compositions winning prizes are to become the property of THE ETUDE MUSIC MAGAZINE with full publishing rights vested in its publishers, the Theodore Presser Co.

Contestants may enter compositions in both classes.

Although there are two prizes in each classification, the publishers of THE ETUDE expect to find a number of the manuscripts not winning prizes to be deserving of publication, and accordingly expect to offer some contestants who are not prize winners an opportunity to realize something on their composing efforts by offering to purchase the manuscript for regular publication purposes.

ORGAN AND CHOIR QUESTIONS *Answered*

By HENRY S. FRY, Mus. Doc.
Ex-Dean of the Pennsylvania Chapter of the A. G. O.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published. Naturally, in fairness to all friends and advertisers, we can express no opinions as to the relative qualities of various instruments.

Q. I desire information regarding the world's largest reed organ—where it is, to whom it belongs and its size. Will you send me the names of some reed organ makers where I might purchase parts? Can you put me in touch with a person or firm who has for sale a very small used pipe organ at a low price? Some months ago a friend bought such an organ for one hundred dollars. Was that just luck, or is it possible for me to get one like it? It has two manuals and pedals, but I am unable to get the name of the firm that sold it.—W. R. L.

A. We cannot supply the information you ask as to the largest reed organ. We are sending you information as to securing parts. For information as to used pipe organs, we suggest that you communicate with various organ builders, advising them of your wish to secure a used instrument and so forth, and asking them to advise you when they have one available. If the instrument purchased for one hundred dollars was a good one, the purchaser certainly was fortunate and you might have difficulty in duplicating the purchase.

Q. At what tempo should hymns be sung in the church service? There is a State Teachers' College in the town, and they are taught to sing at a terrific pace. I realize that circumstances alter cases. No doubt a fairly good speed is expected in community singing, especially where there are young students only; but it seems to me that where there is a congregation of older people the situation calls for a more dignified tempo. In our hymn book we frequently have a skeleton bar in the middle of a line. I understand this to mean a slight pause. Some do not see it this way, as they overlook the bar altogether and sing in perfect tempo. An example of this is the hymn "Be Strong," music by David Smith—No. 407 in the Methodist Episcopal Hymnal. Should there be a pause after "strong"? In other words, what corresponds to a "hold"? —C. H.

A. There is no set tempo for all hymns. The tempos should vary with the character of the hymns, and might be faster in a small non-resonant building than in a large resonant one. We prefer a dignified tempo for hymns, rather than the terrific speed you mention. This preference applies to all services, whether the congregation be young people or not. If by "skeleton" bars you refer to "measure" bars—they indicate the primary accents—not any break in rhythm or time. We find the hymn you mention to be No. 300 (not 407) in the Hymnal, and our preference would be not to make a pause after "Be Strong," because of the rhythm of the music. "Holds" are generally indicated by the usual sign for a pause, except sometimes in *Chorales*, where they are inserted in the interpretation by the choirmaster, at the ends of the lines.

Q. Will you please name a list of piano compositions suitable for Preludes, Offertories and Postludes? In our rural church we have a very small group of volunteer singers acting as a choir. They do not know much about singing—breathing, pronunciation, tempo and so forth. One member, in particular, insists on dragging the time, and Sunday after Sunday will sing at least two measures behind my playing all through the hymns. Please tell me what I should do. When mistakes are made should I correct them? As I am only seventeen years old I feel that I am too young to make suggestions to the older members of the choir. The member referred to has advised me that a good accompanist should play for the singer. As I have taken singing lessons I know that this statement is very true, but I do not think it applies to hymn playing. What is your opinion? At about what tempo should the Gloria Patri *and the* Doxology *be played?*—C. E. R.

A. We suggest for your use the following: "Sacred Music for Piano Solo," by John Church Company; "Church and Chapel Voluntaries," by Dreishach; "Piano Voluntaries," by Presser; "Sabbath Day Music," by Ditson; "Ashford's Piano Voluntaries" (2 volumes); and also slow movements from piano sonatas, and so forth. It is unfortunate that conditions exist, such as you name. If you are in charge of the music, it is, of course, proper that you should correct mistakes, whenever you are convinced of such errors. As you say, the statement that an accompanist should play with the singer, is correct but does not apply to hymns or concerted work that may be in your charge. We do not know what particular *Gloria Patri* you have in mind and so cannot suggest a tempo. Tempo is dependent somewhat on the size and acoustical properties of a room. A slightly slower tempo might be advisable in a large resonant room than would be permissible in a smaller, non-resonant one. We suggest about 72 units as a basis for the *Doxology* usually sung to *Old Hundred*.

Q. For the pianist turned church organist, is there a book of instruction available, to help one to acquire facility in the use of the pedals, scales for the toes, and, of course, a better understanding of the use of the stops? —A. M. T.

A. We suggest your securing a copy of "The Organ"—Stainer-Kraft, which may be secured through the publishers of THE ETUDE.

Q. I expect to be playing a small organ in the Sunday School. With my inexperience with the instrument, the stops do not affect the quality of the music at all. It has eleven stops—named on enclosed list. Will you advise me as to the best registration for solo and school accompaniment?—A. C.

A. We presume the instrument to be a reed organ, and there probably is not much variety as to tone color. For school accompaniment we presume you might use "full organ" probably obtained by the opening of knee swells on the right and left hand sides of the instrument. The stops to be used for solo accompaniment depend on the amount of tone required. We presume your soft 8' stops might be Echo and Dulcet; and we note that you have only one 4' stop—the Principal. Bass coupler brings into action notes one octave to the left from those being played, while Treble coupler acts similarly on the right hand side. "Forte" increases the power of the stops in use, 8' stops speak at normal pitch (same as piano), while 4' stops speak one octave higher than the notes written.

Q. I am a Senior in High School, sixteen years of age, and have been taking organ lessons for almost a year. The urge came to me, as I suppose it comes to all organists, to build a pipe organ. Will you give me some suitable specifications for a duplexed, unified pipe organ of two or three manuals and pedal? I also would like to know which you think would be the best for me to do, build below middle C to F above Octave C, or to build a two manual organ with compass of A compass. Using the short compass I thought that I would buy a reed organ, use the keys for the manual keys, and use the set of reeds (adapting suction to play them) and get some old organ pipes. Along that line I arranged enclosed specification. Please give me your opinion.—A. F. R. L.

A. Reed organ Melodias are usually of 8' pitch and would not be available for the low notes of a 32' stop below your middle C. If you want to have a 32' stop we suggest your getting it by the installation of a 32' and 16' sion of your Gedackt rank, although a separate Pedal stop is advisable. We do not advise the building of the three manual specification with compass as suggested, and would prefer the two manual instrument with regular compass. Your stops do not seem to bear the proper relation to the ranks you mention to be included—for instance—an 8' Dulciana cannot be derived from the Gedackt set, nor ran a 4' Octave, as that stop is generally understood. The Oboe, if it is not duplexed from a regular Oboe rank, would probably be formed by an 8' Gamba and a Nazard Flute 2-⅔'—which can be borrowed from your Gedackt unit and should be included as a separate stop in your Swell organ specification. Neither a 4' Flute Harmonique nor a 4' Concert Flute are of the same quality as the Gedackt, and a Viol d'Orchestra is usually of a different quality than a Gamba. The 4' Clarion is usually a reed stop and is not an extension of a Gamba. If your Reed unit is a Cornopean it might be used for a Clarion extension. The stops you mention except the reed organ Melodia) are well chosen for a unified duplex instrument of its scope. The Gedackt should include 97 pipes (100 if 32' is included); Open Diapason 73 pipes; Gamba 73 pipes and Oboe or Cornopean 73 pipes.

Q. We have an old Packard reed organ. Some of the stop names are worn off. I am enclosing a list of the stops on which the names are legible, with blank spaces for those that are missing. Can you supply the missing names? Please tell me the meaning of "ft." Will you tell me what stops to use to make the most of The Lost Chord; The Holy City; Elegy *(Masscnet); and* Ave Maria *by Rosewig?*—J. H.

A. We cannot supply the names of the stops that are missing 8' stops speak at normal pitch (same as piano), 16' stops speak one octave lower and 4' and 2' stops one and two octaves higher, respectively. The numbers you mention would require registration depending on the arrangement being played, and it would be difficult to suggest stops under the circumstances. Information about some of the stops included in your list might help you. Coupler brings into effect notes one octave from those being played. Probably your Dulcet Bass and Delicate are soft 8' effects, while Diapason and Pipe Diapason are probably louder 8' stops.

THE ACCORDION DEPARTMENT

The American Accordionists' Association

By PIETRO DEIRO

As told to ElVera Collins

UNTIL RECENTLY there had been considerable confusion in the writing and arranging of accordion music. This has proved quite a handicap for accordionists and particularly for beginners. They not only had to learn to read accordion music but also had to familiarize themselves with numerous systems of arrangements, each with its own respective symbols.

A group of prominent accordionists, arrangers, teachers and publishers realized that something should be done about this, so they banded together for the express purpose of bringing order out of the chaos of accordion music. They felt that the music notation for all other instruments had been standardized, and that the accordion should not be an exception.

This organization was called the American Accordionists' Association (A.A.A.). The members worked quietly for many months, before they announced the existence of the Association.

Much research work had to be done, for the first point about which they wanted to be sure was whether accordionists really wanted their music standardized. If the players were indifferent, there would be no need for an organization to spend time and effort working in their behalf.

A general survey of the accordion field, which was accomplished by means of questionnaires, showed that players were almost begging for standardization of accordion music. Not only that, but they clearly outlined what they wanted. Teachers were also very helpful in diagnosing the systems of various arrangers and pointing out what they thought was practical and what should be discarded.

A very fine spirit of coöperation was displayed among the composers and arrangers who were charter members of the A.A.A. Naturally it was necessary for many of them to concede certain points and to relinquish some of their pet individual theories for the good of the whole. The old idea of every arranger for himself has now become almost obsolete.

Publishers of accordion music coöperated to the fullest. In many instances this was costly, because it meant that they had to discard music plates which represented quite an investment. They had faith, however, that the ultimate good derived from the standardization of music would compensate for the initial loss.

Although the A.A.A. was founded principally to solve the music notation problem, it now finds itself confronted with other problems. One of these is the classification of accordion teachers. During the past few years the demand for accordion teachers has been greater than the number available. Unfortunately this condition brought about the opening of many schools for accordion instruction, with a teaching staff which was incompetent. In fact, in some instances the teachers specialized on other instruments and could not even play an accordion, yet they attempted to teach it.

The A.A.A. realized that this condition should be changed, so they have enlarged their scope to include it. Examinations are given throughout the entire country; and membership in the A.A.A. is open to all teachers who are properly qualified to teach the accordion. This enables the organization to have a list of qualified teachers who can be recommended.

Various other problems will no doubt be presented to the A.A.A., as the association has pledged itself to do whatever it can for the good of the entire accordion industry. The organization owes much of its success to the fact that it is not commercialized, as it has been established on a non-profit basis.

OFFICIAL NOTATION FOR THE STANDARD ACCORDION APPROVED BY THE AMERICAN ACCORDIONISTS' ASSOCIATION

Left hand accompaniment is to be written in the bass clef. Right hand is to be written in the treble clef.

The fingering is the same for both hands: the thumb is the first finger, index finger is 2, middle finger is 3, ring finger is 4, little finger is 5.

All notes for the left hand are written in the bass clef. The bass notes use the compass of one octave in this position on the staff.

Ex. 1

(The optional B and C are used only for facility in reading)

The chord notes for the left hand are written in the bass clef. A single note which is the root (Tonic) indicating the name of the chord. The chord notes and their position on the staff.

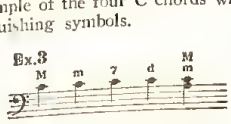
Ex 2

Letters indicating the kind of chord are placed on top of the chord note:

M indicating the Major chord,
m indicating the minor chord,
7 indicating the dominant seventh chord,
d indicating the diminished seventh chord.
M/m indicating two chords played together.

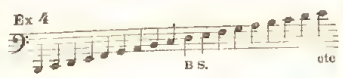
Example of the four C chords with their distinguishing symbols.

Ex.3



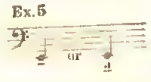
A bass solo passage employing a compass larger than one octave may be written on any part of the staff, but will then be indicated as bass solo by the words Bass Solo, or the abbreviation B.S.

Ex 4



A straight line—under a bass note or the fingering, indicates that the note is to be played in the counter-bass.

Ex.5



WHERE SHALL I GO TO STUDY?

PRIVATE TEACHERS (Western)

Mr. and Mrs. ABBY DE AVIRETT
Teachers of Piano
Telephone WHitney 7340
Residence Studios, 267 South Arden Boulevard
(Corner Third Street) Los Angeles, Calif.

EDNA GUNNAR PETERSON
Concert Pianist—Artist Teacher
229 So. Harvard Blvd. Los Angeles, Calif.
FE. 2597

LAZAR S. SAMOILOFF
Voice teacher of famous singers
From rudiments to professional engagements
Beginners accepted. Special teachers' courses
610 So. Van Ness Ave., Los Angeles, Cal.

ELIZABETH SIMPSON
Author of "Basic Pianoforte Technique"
Teacher of Teachers. Coach of Young Artists.
Pupils Prepared for Concert Work. Class Courses in Technique, Pianistic Interpretation, Normal Methods for Piano Teachers.
609 Sutter St., San Francisco;
2833 Webster St., Berkeley, Cal.

PRIVATE TEACHERS (Mid-West)

ELSA HARTHAN ARENDT
Vice-Pres. Sherwood Music School
Soprano Teacher of Voice
Soloist Director 1st Congregational Church, Oak Park, Ill.
300 Fine Arts Bldg., Chicago, Ill. (Harr. 6267)
337 So. Broinard, La Grange, Ill. (La Grange 2070)

NINA BOLMAR
Teacher of voice
Endorsed by L. S. Samoiloff
612 Fine Arts Bldg. Chicago, Ill.
Phone: Web. 4937

ROY DAVID BROWN
Pianist and Teacher
assistant and successor to Emil Liebling
612 Fine Arts Building, Chicago, Illinois
Telephone Webster 4937

CECILE DE HORVATH
Concert Pianiste and Teacher
Pupil of the noted virtuoso and conductor, Ossip Gobritowitsch
418 Fine Arts Bldg. Chicago, Ill.

ELAINE DE SELLEM
Mezzo-Soprano
Youthful voices developed. Mature voices rejuvenated
Major Teacher of Voice
American Conservatory Kimball Hall
Chicago, Ill.

RICHARD DE YOUNG
Teacher of Singing
Teacher of many famous concert, radio and opera artists. Associated teachers in languages, harmony, solfege, classes in operatic repertoire under famous conductor. Phone: Delaware 2338.
721 North Michigan Ave. Chicago, Ill.

FAY EPPERSON
School of Whistling
400 Fine Arts Bldg. 410 S. Michigan Blvd.
Chicago, Illinois

PRIVATE TEACHERS (Eastern)

BARBARA BLATHERWICK
Recital - Colorature Soprano - Opera
Teacher of Voice
The Italian bel canto, founded on the principles of Manuel Garcia
43 Fifth Avenue New York Tel.: GRamercy 5-6392

KATE S. CHITTENDEN
Pianoforte — Repertory — Appreciation
THE WYOMING, 853 7th AVE., NEW YORK

EVERETT ALBERT ENGSTROM
Voice Consultant-Teacher of Singing
Editor: Voice Dept., Music Teachers Review. Pres. Associated Music Teachers League. Member: N. Y. Singing Teachers Asso.
452 Ft. Washington Ave., N. Y. C. Tel. WA 7-6552

MARGARET HENKE
Voice Physiologist
Teacher of Singing: Bel-Canto, Phonetics. Overstrained, defective voices adjusted.
610 Riverside Drive
New York City EDgecombe 4-2388

ALBERTO JONAS
Celebrated Spanish Piano Virtuoso
Teacher of many famous pianists
19 WEST 85TH ST., N. Y. C. Tel. Endicott 2-2084
On Tuesdays and Wednesdays in Philadelphia, as Director of Piano Department in the Combs College of Music, 1331 S. Broad St.
Pupils accepted during Summer. Credits for degrees.

(Frank) (Ernesto)
LaFORGE-BERUMEN STUDIOS
Voice—Piano
Frank LaForge teacher of Lawrence Tibbett since 1922
14 WEST 68TH STREET, NEW YORK
Tel. Trafalgar 7-8993

GEORGE S. MADDEN
Scientific Mental-Neural Art Of Singing
Singing a mental and nerve study, not a mechanical study as is taught today. All defects in the vibration of the voice removed.
1428 Broadway, New York City (PEnn. 6-2634)

RICHARD McCLANAHAN
Representative TOBIAS MATTHAY
Private lessons, class-lessons in Fundamentals
Summer Class—July and August
806 STEINWAY BLDG., NEW YORK CITY

FRANTZ PROSCHOWSKI
Vocal Teacher
200 W. 57th St., New York
Tel: COLumbus 5-2136

Study Modern Popular Piano Playing with
HENRY SCOTT
Famous Screen and Radio Pianist—Teacher
Courses in Swing—Harmony—Orchestrations.
PROFESSIONAL PREPARATION
Telephone Columbus 5-6894 or write
315 West 57th St. New York City

EDWARD E. TREUMANN
Concert Pianist—Artist-Teacher
Recommended by Emil Von Sauer, Moritz Moszkowski and Josef Hofmann.
Studio, Carnegie Hall, Suite 837, 57th St. at 7th Ave.
Tel. Columbus 5-4357 New York City
Summer Master Class—June to Sept.—Apply Now.

ANNE YAGO (Mrs. W. H. McGuffey)
A Teacher of Voice
With Years of Experience as Contralto Prima Donna with the Leading Grand Opera and Light Opera companies of The United States.
Pupils prepared for Radio, Concert and Opera
Studio—1908 N Street, N.W., Washington, D. C.
Phone District—1079

THE VIOLINIST'S ETUDE

Edited by

ROBERT BRAINE

It is the ambition of THE ETUDE to make this department a "Violinist's Etude" complete in itself

The Case for Class Instruction in Violin Playing

By KAARE A. BOLGEN

THE VALUE OF CLASS INSTRUCTION in violin playing has been questioned by many leading authorities. While a great number of teachers are somewhat indifferent to the whole question, there is on the contrary, perhaps only a small minority that out and out endorses it. The obvious conclusion to be drawn by the inexperienced teacher is that class work has no right of existence in the field of violin playing.

This impression would naturally be further strengthened by the fact that the violin is an instrument where individuality, the efforts and talents of the individual, counts more than anything else. By their nature, the problems of violin instruction are problems of individuality. Each student has his own particular difficulties; each student must be approached in a way suitable to his particular temperament. At the first glance one must admit that it seems rather ill-advised to bunch a number of them into a class and try to teach them the most individual of all musical instruments, the violin.

The most obvious point in favor of musical class instruction is that it gives people of limited means a greater opportunity to receive the advantages of a musical education. The price of training from a responsible, first rate teacher can be reduced so as to be no longer a luxury reserved for a few. Moreover, the class idea calls for a broader advertising campaign. The teacher can handle so many more pupils that he has to appeal to families of all social strata. The idea that a musical education can be obtained cheaply, as well as expertly, will be brought home to people who otherwise would never have come closer to music than a negative exposure to the musical background of moving pictures and radio.

The first question, then, is whether or not this advantage is great enough to make up for the possible drawbacks of this type of instruction. Or, in other words, which is more important, to develop merely the great talents and others who might afford it, or to introduce active music making to as many homes as possible, even if, in the process of doing so, some of the efficiency might conceivably be lost? There can be little doubt as to the answer. Besides, the class instruction need not necessarily interfere with the private tutoring of those to whom this form of instruction would be the most suitable.

The Teacher Analyzed

THE GREAT DANGER of class instruction is that so very much depends on certain qualities in the teacher, much more so than in private teaching. One might say that the successful class teacher has to commercialize his art to some extent; and consequently there is a danger of leaving out the art entirely, making the whole thing a purely commercial venture. The class teacher needs an extraordinary amount of conscientiousness. It is all too easy for the class work to degenerate into a continuous playing in unison, with occasional part playing, that can ruin the musical future of even the most talented child. In the class the instructor may "get by" with almost anything, and as the work is very tiring, it might often be tempting to let small things go by uncorrected. "The difference would hardly be noticed, anyway," says the easy going teacher.

Class instruction offers difficulties of a complex nature, rarely met with in private tutoring. In fact, one might almost say that it requires a certain talent all of its own to be able to teach a class of individuals to the full benefit of each. Enthusiasm, understanding, sound judgment, impartiality, a certain practical knowledge of child psychology, or perhaps one should say an instinct for psychology, form a part of this talent. And above everything, there must be an inexhaustible supply of patience. Patience, ever more patience! It of course should not be necessary to mention that a thoroughly sound violinistic training is an absolute prerequisite for the class instructor. After all, that should be a part of the equipment of every violin teacher, whether using the class system or not.

One of the most important features of the class system is the fact that it is a system. The children not only are taught in groups, but the groups must be also systematically arranged. As for the number of students in each group, this depends largely on their age and grade. Experience has shown that with beginners one can hardly have more than five students in each class, since a great deal of personal supervision is needed. With slightly more advanced students this number may be enlarged, although a violin class should at no time exceed the number of ten. In the case of advanced students the classes must become smaller again, since much more playing by individuals is called for. One should preferably have from three to five students over a two or three hour period.

The grouping of the classes must be done with all the care and skill that the teacher possesses. The success of the class depends largely on the systematic selection of children who belong together musically, intellectually, and temperamentally. The general intelligence of the children must be somewhat on the same plane. The teacher must investigate school records, as well as carry on little tests of his own. He must test thoroughly their musical abilities. In the case of beginners, the children's feeling for rhythm, their sense of pitch and pitch discrimination, then ability to judge intensity and color of tone, must be exhaustively explored. The well known tests devised by Prof. Seashore will prove helpful to teachers who might lack the necessary experience to formulate such tests of their own.

As far as temperament goes, the selection must be just as careful. Every class should have at least one child of the enthusiastic type. A slight contrast in temperament is desirable, both to avoid monotony and to act as a stimulant to the others; while on the other hand, a too great contrast is naturally apt to break up the unity.

The idea of competition is always mentioned, by those who advocate musical class training, as one of the most important justifications of the system. The students have a chance to keep a close watch on each other's progress. And most children have a desire, conscious or subconscious, to excel, to be a little better than their companions, or at least as good as they are. Although it is very doubtful whether competition in itself has any power to substitute where musical talent or desire for music making is lacking, it might nevertheless stimulate a student to greater efforts than otherwise would have been possible. Competition and companionship during the music lesson are healthful stimulants to progress.

Constructive Competition

HOWEVER, FAR MORE IMPORTANT than competition, which even at its best is founded on a sort of envy, is the fact that there is something definitely constructive in the class system.

The people who say that classes are beneficial because the "children learn from each other," are closer to the truth than may be imagined, in spite of their rather clumsy and inexact way of expressing themselves; for let there be no doubt about it! Whatever the child learns will come from the teacher. One cannot crowd a number of children together, thrust violins and bows in their hands, and expect them to go ahead and teach one another. But indirectly they do learn from one another. Because a child will understand a correction or grasp an explanation when it is done through another child, where the adult would utterly fail. To the child, the adult stands for a strange, slightly hostile world, colored by this attitude. The mere fact that another child does a thing, pulls it down to a level where it might be understood.

All through the training the teacher must systematically utilize this fact. Let the children watch one another. Let them make games of correcting one another. When something has to be explained, do so by means of the individual child. Where bowing is concerned, for instance, the teacher should guide one child into the correct position and motion, and then have the rest of the class observe and imitate, each in turn correcting the others, under the guiding hand of the teacher.

In the case of beginners, one will undoubtedly hear the objection that private teaching will bring quicker results, which is true, of course. The advance of a whole class must of necessity be slower. On the other hand, the class has the advantage that every point must be mastered before the next step can be taken. With the class, the foundation of thorough musicianship must be laid from the very beginning, while the private pupil often dashes ahead, playing notes with great facility and little understanding. For example, the students in the class must be kept at bowing exercises on the open strings, far longer than is the case with the private student. The whole future of the class depends on the exactness of its bowing and the uniformity of its tone. Lapses in bowing are very much more noticeable than in the case of the individual. The teacher must insist on absolute precision in using the various parts of the bow and on clarity of tone; he must constantly stress that the lassitude of one student is sufficient to keep back the whole class.

Ear Training Benefits

THE GREATEST technical advantage of the class system lies in the field of ear training. Contrary to the popular conception, it not only is possible to train a child's ear through the group; but it also is actually possible to do it with more accuracy than is generally the case in private coaching, where again the progress is often too rapid to be thorough. The class has actually an advantage in its necessity of advancing slowly. The early stage of ear training is truly one place where slowness has a virtue; where slow progress means great progress. The ear training should begin at the very first lesson, long before the left hand fingers are put into action. Pitch-consciousness must be developed as early as possible. The students must learn to distinguish the differences between whole steps and half steps (intervals), even before these can be connected with the spacing of the fingers. This is a necessity in group instruction where less individual attention can be given. When the fingering begins, the most important point is thus achieved. There remains only the comparatively simple action of associating the placement of the finger with the sound of the tone already fixed in the ear. Here again it is advisable to let one pupil play at a time, as a means of illustrating the ideas. The procedure might be somewhat like the following. The teacher plays the note, both on violin and piano; then has the class to sing it. Next a selected pupil plays the same tone, with the rest of the class to correct him. The teacher plays the tone over again on the piano and has the class to compare the two tones. If necessary, he moves the student's finger to the correct position, pointing out the immediate improvement in tone.

One of the most common shortcomings in the training of violin players lies in the absence of a knowledge and understanding of harmony. Group instruction is the perfect means of rounding out the musical

understanding of the students. From the very introduction of the open strings, the fundamentals of harmony can be imparted to the students in a way to make it a part of their musical make up. The mysteries of chord structure can be simply shown by having students play on various open strings, with the teacher completing the chords, explaining, demonstrating, and preparing the ground for the time when the students will be ready to use the left hand. Then the harmony study can begin in earnest. By having each student play one note of the chord, the teacher can conduct a harmony course almost as complete as, and far more interesting than that of the piano student.

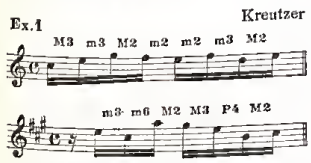
By no means the least of the arguments in favor of class instruction is the marvellous opportunity offered for ensemble playing. From the earliest period in his training the student will have the benefit of the maturing properties of part playing. In addition to making him a thorough musician, it will give an added stimulus to his studies and give him a more profound love for his music, which is, indeed, the greatest result of any musical education.

Making the Study of Harmony Function in Violin Playing

By KARL E. WEBB

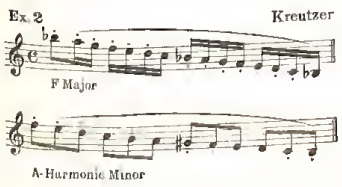
HARMONY, as it is usually taught, seems to have little place in the average study course of violin. Figured bass, four voice writing, and harmonizing of melodies are something outside the experience of the violinist. Yet the study of harmony can be made a vital part of violin practice.

Harmony generally starts with the study of intervals. In his exercises, the violinist may study the melodic interval, and by sounding these tones together get the harmonic interval. To get the most good of this study the student should analyze a violin study he may be practicing. For example, if he is working on Kreutzer, *No. 1*, he should call every melodic interval as he plays it on his violin.

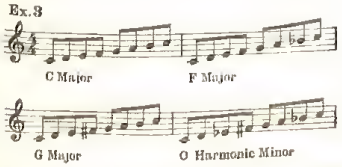


This will do two things for the student: teach him the name of the interval, and also its sound. Soon this will become automatic, and better sight reading and intonation will result.

The study of scales is the next step in harmony. Here the student should not only recognize the scale when it is started on the key tone, but also recognize it when starting on any tone. He will soon learn that all the scales in a piece are not in the key of the original signature. These few measures from Kreutzer will explain,

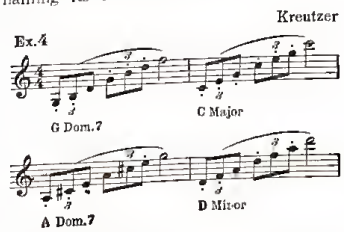


Not only should the student analyze the scales, but also he should play various scales beginning on one tone on the violin.

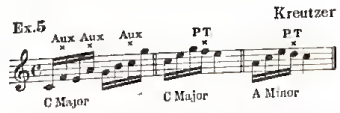


These may be also practiced with different tones as the starting point.

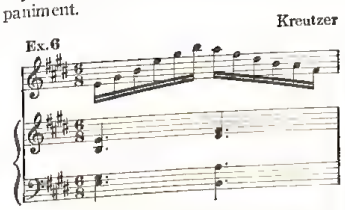
A good preliminary practice in chord building is to take any tone on the violin and play Major, Minor, Augmented and Diminished Triads. Start on any tone and spell these as you play them. Now you are ready to analyze your studies, as below, by naming the root of the chord and naming its color.



Since all music is made of scales or chords, the tones not belonging to the chords are non-harmonic tones. These can be analyzed thus.



After the student has progressed thus far he is ready for harmonization of the studies. He should listen for the scale or chord implied in the melody, then outline this chord pattern. After the chords have been outlined they can be set in interesting rhythmic patterns to be used as an accompaniment.



These arpeggio accompaniments appear in many violin concertos while the melody is sustained by some instrument in the orchestra, or by the piano in the reduced score. In this way the violinist has made his harmony really function as part of his playing.

* * * * *

Bow Control

By ADA E. CAMPBELL

SET THE METRONOME at sixty and pull the bow as slowly as possible on the G string, counting each metronome tick. The minute movement of the bow will cause the nerves in the hand to become a little unsteady, and the sound will be a little "chuggy." Practice this at least five times every day and you will be pleasantly surprised at the added control developed. The aim should be for sixty beats to the first bow, then increased eventually to one hundred fifty. It can be done!

FRETTED INSTRUMENTS DEPARTMENT

The Guitar—Fingers or Plectrum

By GEORGE C. KRICK

WHENEVER GUITARISTS come together it is inevitable that eventually the conversation drifts towards the question: Will the plectrum guitar supplant its classic predecessor? And in frequent letters to this department it is asked: "What do you advise me to study for the purpose of a professional career—the classic guitar or plectrum?

To answer this question intelligently it is necessary at first to make a comparison of these instruments, as to their tonal quality and the purpose for which each is intended. During many years of playing and teaching the guitar, the writer has yet to meet one who, after listening to Andres Segovia, Vicente Gomez or Julio Oyanguren, did not admit that the tone quality of the classic guitar, strung with gut and silk strings, is far superior to that of the plectrum guitar strung with wire and played with a pick. Beauty of tone in an instrument being the prime requisite of an artist, we cannot help but cast our vote in this connection for the classic guitar.

For several hundred years this type of guitar has been the accepted instrument of all great virtuosos, until to-day it is recognized as the standard guitar. Its technic has been developed and standardized; original compositions, in unlimited quantities by the great classic and modern writers, have been published; transcriptions of classic gems are available; and all of these are possible only to the guitarist using his right hand fingers and not a plectrum.

Some one will ask: Why do we not hear more players of this type? First of all, to play the classic guitar pleasingly requires a person of a sensitive, thoroughly musical nature, one who is able to "feel" beautiful tone and eventually is able to produce this on his instrument, one who is attached to the instrument, for the same reason, and is willing to study his instrument for years until he gets the desired result. Persistence, patience and perseverance are additional requirements for those ambitious to master the guitar; and, sad to relate, many of our American music students do not possess these qualities—they like to "cut across lots," so to speak. Some music dealers, and even certain music schools, tell us in their printed advertisements—"Play guitar, it is easy to learn." To play the classic guitar requires the same amount of application and study as the piano or violin; and a practice period of an hour daily is essential in order to acquire even a fair technic to enable one to play compositions of medium difficulty within a period of one to two years. As an instrument for the home circle, either alone or as a companion to other instruments or voice, the classic guitar is unsurpassed, even in the hands of an amateur who is enamored with its beautiful tone quality. One of the discouraging features for the beginner is the difficulty of producing a sufficient amount of tone, owing to the softness of the finger tips; but this is soon overcome by diligent daily practice, after the fleshy part of the fingertips has begun to harden.

Another factor to consider is the instrument itself. A guitar made for gut and silk strings must be constructed on a more scientific basis; and on that account it costs more; and, in addition, gut strings and also the silk wound basses break more easily and thereby add to the cost of upkeep. These matters frequently have a tendency to influence a prospective player to turn to the wire string guitar. From a professional standpoint, there are two avenues open to the ambitious guitarist, either that of concert artist or teacher.

To become a public performer, one must have musical talent, personality, an all consuming love for the instrument, and willingness to work hard for many years. If one has these attributes, he cannot fail to reach the desired goal.

The guitar, strung with wire strings and played with a plectrum, has often been called the "American guitar." It is true that the instruments with carved top and back, and F holes instead of the rosette, were first constructed in this country, but in Italy for many years the street musicians have used wire strings, mainly because they could not afford to buy gut strings, that would break easily out in the open air. For the same reason wire stringed guitars have been on the American market for many years.

When, as often happens, a new dance music style developed some seven or eight years ago, the tenor banjo, was displaced, in most of the dance bands, by the softer voiced and romantic guitar. In order to compete with the strident tones of the trumpet and saxophone, guitar manufacturers developed the present day plectrum played instrument. The purpose of this guitar is entirely different from that of the classic type, as it is mainly intended to provide a rhythmic background for the other instruments. This is where the plectrum guitar properly belongs, and for that reason it is the writer's opinion that it will never compete successfully with its classic relative, as a solo instrument. While soloists possessing remarkable digital dexterity have appeared from time to time, we venture to state that none can be compared, from a purely musical standpoint, with any of the modern exponents of classic guitar playing. Its popularity with the younger generation can be attributed to the ease with which a tone may be produced with the aid of the pick, and the absurdly low prices at which these so-called guitars may be purchased. However, we must admit that many have been attracted to the instrument by listening to plectrum guitarists, either as soloists or accompanists; but after studying a year or two they finally turned to the classic guitar.

As an orchestral instrument the plectrum guitar offers the prospective serious student splendid opportunities for financial reward. While perhaps only one in a million may become a "Segovia," many may find their niche in a prominent dance band. It should be understood, however, that the time has arrived when a so-called guitarist, able to play only from symbols, cannot hope to connect with a first class dance band. The members of these bands are well trained musicians and technical experts on their respective instruments; and guitarists are expected to equal them in musicianship. Already some of these bands have eliminated the guitar, primarily on account of the lack of musical training of the players. On the other hand, a guitarist who knows his instrument from A to Z, reads music at sight, can play from a piano score if necessary, has had training in harmony, and who is able to improvise, can make himself so valuable to his orchestra that he cannot be dispensed with. The exit of the tenor banjo from the dance orchestra may well be traced to the low standard of musicianship amongst its players. But the classic guitar will grow in popularity among those who love it for its exquisite tone and adaptability to render all types of music.

VIOLIN QUESTIONS *Answered*

By ROBERT BRAINE

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

(Much of the mail addressed to the Violinist's Etude consists of written descriptions, photographs and labels of old violins. On the basis of these, the writers ask us to tell them if the violins are genuine, and their value. We regret to say that this is impossible. The actual violin must be examined. The great majority of labels in violins are counterfeit and no indication of the real maker. We advise the owner of a supposed valuable old violin to take or send it to a reputable expert or dealer in such instruments. The addresses of such dealers can be obtained from the advertising columns of The Etude and other musical publications.)

Interest in Child's Instruction

N. B. H.—I am glad to hear that you have just purchased a violin for your son and that your entire family is so much interested in it. It is this family interest in the progress of the music of the children which causes the children themselves to try their best to make their very best progress.

Violin Literature Books

J. W. G.—The books on violin making I named are very good, but inexpensive. As you want more expensive works by more noted writers, you might get, "Violin Making as it Was and Is," by E. Heron-Allen. This is a standard work and very comprehensive. Then, there is "The Violin and How to Make It," by Rieches. There are many more. Probably your best course would be to get the work by E. Heron-Allen, and after you have studied this thoroughly, get some of the others. As you live in a large city, you will find many books on great violin makers, and possibly on methods of violin making, in the public library of your city. Also visit some of the large music dealers, who can no doubt show you works of this kind.

There is a very comprehensive work by G. Hart, on "The Violin—Its Famous Makers and their Imitators." This contains a vast amount of information on the violin, but it is somewhat expensive.

The Writer's Son

H. G. B.—You evidently have gotten me mixed up with my son, Robert Braine, Jr., the pianist and composer. His compositions are widely known, and his orchestral works have been played by many of the leading symphony orchestras in the United States, and some in France. I am sure he will be pleased to have your Woman's Music Club in Nashville devote one of its meetings to his works. I will forward your letter to him.

The Left-Handed Pupil

C. L. B.—I get so many questions about left-handed violinists; whether it is best for them to keep on in the left-handed manner, or change to bowing with the right hand, I could tell better if I could see the child and teach him for a few months. It all depends on what degree of left-handedness the boy is afflicted with. If he is only *slightly* left-handed, and can write, or use tools with the right hand, probably he could learn to bow the violin with the right hand; but, if it seems impossible for him to bow even passably well in the usual manner, it might be best for him to bow left-handed. You might try him with the right hand, but if it seems impossible to teach him in this way, there is nothing to do but to make a left-handed player out of him. However, as you say he is only five years old, he may develop the use of the right hand. It is much better for him to use the right hand in bowing. For instance, in a large orchestra, where uniform bowing is necessary, it would look very awkward to see part of the violinists bowing with the right hand, and part with the left. The best way is to try him with the right hand for a few months. I have known many instances of very young left-handed violinists changing to right hand bowing, with great success.

All About Shifting

L. H.—1. The violin about which you inquire is evidently a very modern instrument by an Italian maker. I do not know just how you could get any information about him and his work, unless he has an agent representing him in this country. If you will write to the Italian Ambassador in Washington, he may be able to furnish this maker's address. 2. Get the work, "Violin Teaching, and Violin Study," by Eugene Gruenberg, which gives full directions for shifting, in all its various forms, also a vast amount of other information in violin playing. This book may be purchased through the publishers of THE ETUDE Music Magazine.

Who Is Rigat Rubus?

L. A. M.—THE ETUDE, in the past few years, has been swamped with requests for information about supposedly, "Russian" violins, named "Rigat Rubus." Everyone seems to have one. They are indifferent looking instruments with rounded edges, and a mediocre tone Somehow or other the rounded edges seem to "catch" the public, and they are considered valuable. These violins do not seem to be listed among violins of note, and "Rigat Rubus," if there was such a person, does not seem to have been a violin maker of note. I have never known a first class violinist to possess one of these instruments. No doubt they are imitations of some better known violins, and that they are of small value. If a concert violinist visits your home town, or Portland which is near your home, we would advise you to show him this violin and get his opinion of it. Or you could send it to a first rate dealer in old violins in one of the large cities. In the meantime, do not try to sell the violin for a large price.

Preparing for the Symphony Orchestra

J. N. Y.—For the violin student preparing for work in a symphony orchestra, I do not know of a better work than "The Modern Concert-Master: A complete Course of Progressive Orchestral Studies for Advanced Violinists." This is a representative collection of difficult, prominent and characteristic violin passages, selected from the symphonic and operatic works of the most celebrated, classic, romantic and modern composers of the world, compiled and arranged by Gustav Saenger. It is intended as a thorough and practical aid for all prospective members of symphony or concert orchestras. It is in three books; Book 1, "The Classic Era"; Book 2, "The Romantic Era"; Book 3, "The Modern Era." Any of these may be secured from the publishers of THE ETUDE.

Cannot Give Commercial Rating

R. L. J.—THE ETUDE does not give the financial rating of music firms, nor the quality of the goods they sell. Their commercial rating can be obtained from any bank. I do not know of any book from which you can obtain information which would enable you to judge whether any violin supposed to have been made by one of the great masters, is genuine or limitation. This knowledge can be obtained only by years of experience as a dealer in old violins, or from a violin repairer or maker, or if the student has a chance of handling many famous violins. Get in touch with Lyon and Healy, violin dealers, Chicago, Illinois. They make a specialty of judging old violins and are strictly reliable.

Revarnishing a Violoncello

M. S.—Varnishing old violins and violoncellos, which have had the varnish scraped or broken off in places, is quite an art. I cannot give an opinion on how your violoncello should be treated, without seeing it. If it is a good instrument, it should be sent to an experienced instrument maker, who would do the work as it should be done. If, however, the instrument is of only nominal value, it probably should not be revarnished, but left as it is. It all depends on the quality of the violoncello. If it is a good instrument, and is revarnished by a first rate workman, the tone would probably be as good as ever, but if varnished carelessly, with the wrong kind of varnish, the tone might be ruined. The repairer must examine the instrument first, and can then advise you what is best to be done. As you live in Colorado, you no doubt visit Denver occasionally. You will find excellent experts in that city, who can give you the best advice on what is to be done.

The Cost of a Good Violin

D. W. I.—A genuine Stradivarius violin costs $25,000, if in good condition, so there is small chance of the one you are considering being a real Strad. 2. A great many violin students pay only twenty-five dollars for their beginning violins, but of course you can get only a very modest toned instrument for that price. It would be better if you could afford a violin costing one hundred dollars. You could get one with a fair tone for that amount, and one that should last you for a number of years. Really great violins are very expensive.

The Maker Scheinlein

H. S.—A well known authority says of the maker in whom you are interested: Mathias Friedrich Scheinlein (Langenfeld), 1710-1771. Well made, high instruments, but very thin in wood: His violins are medium in price, and some of them have a fairly good tone. He belongs to the German school of violin making.

To Acquire Vibrato

I. W.—1. By tremolo, I suppose you mean the *vibrato*, which is produced by a to and fro motion of the hand while the finger is held firmly to the finger board. The best and quickest way to learn the *vibrato* is to go to a good teacher and get him to teach it to you. If, however, you wish to try to learn it by yourself, you might get the book, "Violin Teaching, and Violin Study," by Eugene Gruenberg, which treats this subject quite extensively in several well written chapters. This book can be purchased through the publishers of THE ETUDE Magazine. In practicing the *vibrato*, the neck of the violin is held lightly between the thumb and the first finger of the left hand. The finger which makes the required note is pressed firmly against the finger board, and, to make the *vibrato*, the hand swings to and fro, giving a trembling character to the note. It will help you to acquire the *vibrato* if you watch other players, and study their hand movements. 2. I do not know of any violin bridges which cause a *vibrato* effect. 3. A very pleasing solo for violin and piano is the *Sixth Air Varié, Op. 84*, by Ch. Dancla; also *Tranmarci*, by Schumann, is a well known, melodious piece.

BANDS AND ORCHESTRAS

How to Build an Alluring Program

(*Continued from Page* 505)

tion. In the same evening one might hear a symphonic masterpiece, a light overture, a tone picture, and those stirring Sousa marches, played as only the Sousa Band could play them. Occasionally it performed a paraphrase on a popular melody, arranged with such good musical taste that even the "high-brows" could not object.

To-day the great bands and orchestras apply the same principles in their concert-giving. The Goldman Band concerts epitomize what programs should be, and the tremendous crowds which attend performances by this fine organization give witness to the fact that people do appreciate the masters, and do enjoy programs of excellent quality which such men as Dr. Goldman have the foresight and wisdom to prepare. They play a sufficient number of familiar selections, and their programs are sufficiently interspersed with marches and other lightly rhythmical and melodious works to maintain the universality of their appeal.

The band or orchestra conductor must understand his audiences, their likes and dislikes. He must have his finger on its pulse but he must also prescribe; and, if his prescription is careful, the audience will be glad to accept what is best for it. It cannot be expected that all tastes can be made similar, but each program can contain music which is truly popular. Audiences are pretty much the same the country over. Radio has done much in the way of raising tastes to a common level. There are now probably just as many musical enthusiasts per hundred in the country community as in the large urban centers.

One of the most creditable movements of the day is that of music appreciation classes in most of our high schools and colleges, and music recording as well as performances, by famous bands and organizations such as the New York Philharmonic-Symphony Orchestra, have enhanced, by radio, the opportunities for musical advancement. Audiences are more critical and less tolerant of poor performance, because of having heard superb performances so readily and so often. Program builders, who fail to recognize this new found critical power, fail to do justice to the organizations which they serve.

Opening and Closing the Program

Among the arts, certain of the forms are traditional and time tested, and these forms are best. But there is nothing about musical tradition that allows for mechanization of the program. Concerts should not, by any means, all begin alike and all close alike.

We have, however, formed definite opinions about opening and closing the program, and it first seems that an audience should not be put to sleep, either during or at the end of a concert. At a concert which we recently attended with a friend, the program closed with a soft, subdued selection, which was of sufficient length to leave the audience practically slumbering. A friend remarked, somewhat inelegantly but aptly, "That's right, put me to sleep, and then send me home!"

The practice of adhering to the tradition of opening a concert with a march instead of a regular concert type of composition, as established by so many of our school bands, is not easily understood, even though this may not necessarily indicate poor program building. Occasionally it is desirable to open a program with a march of the concert type, or with an opera processional; but it is not the most desirable to use a stereotyped form of program. While marches are an integral part of any band program, we also object to the time worn usage of marches as encores after every overture, symphonic poem, or tone poem in the program. Marches may be used as encores only preceding an intermission and at the close of the concert, but only rarely in the body of the program itself.

Applause and Encores

IT SEEMS A PECULIARLY inept practice to list the encores of the organization on the program. In the first place it presupposes that there will be encores, and secondly the effectiveness of encores is lost if the audience has this advance notice of what is going to be presented. Encores should be and are rightly, the "surprise packages" bestowed upon a gracious audience, and for this reason we should not be too generous with them. Sometimes a bow to the audience in acknowledgment of applause is more effective and has more dignity in it than performance of an additional selection.

There have been concerts where the better informed listeners have slackened their applause for fear of having to listen to a multiplicity of encores throughout the program. Applause is something spontaneous; it is the physical expression of an audience's enjoyment of the entertainment. But when applause is forced and perfunctory, the conductor had better look to his program and cut down on the encores.

Program Repertory

MARCHES SHOULD BE SELECTED with great care and thoroughly rehearsed, not picked at random or performed because they are a part of the marching repertory. Too frequently we hear marches which show signs of insufficient rehearsal or which are unworthy of concert stage presentation, and this in a formal band concert. There are, of course, many folks who attend concerts anticipating the pleasures of a rhythmic number which causes them to tap their feet and nod their heads; but there are also those attendants who are interested in the more serious and intellectual, or abstract, types of music. These people are interested in the works of Bach, Wagner, Brahms, Ravel and Debussy; and they get as much enjoyment in their appreciation as do those who relish the other types of musical composition.

There are those who respond most to the light opera, or semiclassical composition, and they delight in Victor Herbert, Rudolph Friml, and Sigmund Romberg. It is a serious mistake to eliminate the works of composers such as these; and this type of composition can be safely added to the program without altering its standard of excellence. As in any part of the program, careful selection of works by great masters —for they, too, did not write music that is all perfect—and of works by lesser lights, will give that program a quality which makes it a pleasure to hear and which fulfills the purposes of the musical organization.

There was, perhaps, a time in the past when the problem of building a program of good quality band music was a most perplexing one. The material available for the small municipal or school bands of those days left much to be desired. Much of it was trite, and few works of importance were arranged or written for the band In

(*Continued on Page* 543)

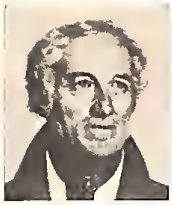
THE ETUDE HISTORICAL MUSICAL PORTRAIT SERIES

An Alphabetical Serial Collection of

THE WORLD'S BEST KNOWN MUSICIANS

This series which began in February, 1932, has included to date a total of 3960 celebrities. It will be continued alphabetically until the entire history of music is adequately covered. Start making a collection now. Nothing like this has ever hitherto been issued.

Etude readers desiring additional copies of this page and pages previously published are referred to the directions for securing them in the Publisher's Notes Department.



Johann Michael Vogl—B. Steyr, Austria, Aug. 10, 1768; d. Vienna, Nov. 19, 1840. Tenor. Sang under Sussmayer at Vienna court opera. Introduced many of Schubert's songs.

Georg Joseph (Abbé) Vogler—B. Wurzburg, June 15, 1749; d. Darmstadt, May 6, 1814. Comp., organist, noted theorist. Best known as a teacher; Von Weber and Meyerbeer among many pupils.

Hans Vogt—B. Donzig, 1911. Comp., pianist, violoncellist. Teacher. Studied at Academy for Church and School Music, Berlin. Has been mus. dir. of theaters in Ger. Orchl. and pfa. works.

Henriette Voigt—B. Leipzig, Nov. 24, 1808; d. there Oct. 15, 1839. Distinguished amateur pianist. Friend of Mendelssohn and Schumann. Latter dedicated his "Sonata in G minor" to her.

Fritz Volbach—B. Wipperfürth, Ger., Dec. 17, 1861. Comp., cond., pianist, organist. Cond. of choruses in Berlin and Mayence. In 1907 became mus. dir. and prof. extraord. at Tübingen Univ.

Franz Völker—B. Germany, Mar. 31, 1899. Dram. tenor. One of the leading opera singers of Germany. Has appeared at the Staatsoper in Berlin and Vienna. Has sung also at Bayreuth.

Charles Volkert—B. Regensburg, Bavaria, 1834; d. London 1924. For many years head of English branch of B. Schott & Sons. An intimate of foremost English and German composers.

Otto Volkmann—B. Düsseldorf, Oct. 14, 1888. Comp., cond. From 1924-33, city mus. dir. and conservatory dir. in Osnabrück, then active in Duisburg. Has written songs.

Robert Volkmann—B. Lommatzsch, Saxony, April 6, 1815; d. Budapest, Oct. 30, 1883. Distinguished comp. From 1874, prof. of Nat. Acad. of Mus., Vienna. Was member of R. Acad., Berlin.

George Volkerthun—B. Furstenau, Ger., Sept. 29, 1876. Comp., cond., teacher, critic. Was theater cond. in Prague, Berlin, Barmen, and Magdeburg. Teacher of singing in Berlin Operas and songs.

Arnold Volpe—B. Kovno, Russia, July 9, 1869. Comp., cond., teacher. Studied St. Petersburg Cons. Pupil of Rimsky-Korsakoff. Cond. Imperial Opera, St. Petersburg. Came to U. S. in 1906. Cond. Volpe Symphony Orch. Founded Volpe Institute of Music, N. Y. Cond. Volpe Symphony Orch. at Minneapolis, Minn. In several of his own works. Cond. Volpe Symphony Orch. at Young Men's Symph. Orch., N. Y. Active in Kansas City and Chicago. Then in Miami, Fla.

Bolesław Vomáčka—B. Mlotků, Bohemia, 1887. Czechoslovakian comp. Studied at Prague Cons. under Stecker and Novák. Has written orchestral wks., pieces for vln. and piano, songs and chor.

Herwegh von Ende—B. Milwaukee, Wis., Feb. 16, 1857; d. New York, Jan. 14, 1923 (?). Violinist, tchr. Studied in Chicago and Berlin. Pupil of Von Ende School of Music, N. Y.

William R. Voris—B. Whitland, Ind., 1877. Comp., clinical cond. Since 1925 in Tucson, Arizona. Has written many choruses, scored and secular, songs, duets, and organ pieces.

Thelma Votinka—B. Cleveland, O. Dramatic soprano. Studied at Oberlin Cons. Debut with German Opera Co. In 1929 she became an active member, Chicago Civic Opera Co.

Sasha Votichenko—B. Russia. Came in 1916 attained fame as sole exponent of the tsymbalom, a rare and unique instrument of the 17th century. Gave "Concerts Intime," playing his own wks.

Jaap Vranken—B. Utrecht, Netherlands, 1897. Comp., organist, choral dir. Studied at Music School of Rotterdam and the Damrosch Cons., N. Y. Has written masses, motets and orchl. pieces.

Jeannette Vreeland—B. San Francisco. Soprano. Studied with Percy Reeve Stephens. Debut, 1923, in N. Y. Toured with Minneapolis Symph. Orch. Appearances with N. Y. Philh. and other major orchs.

Christos Vrionides—Greek comp., cond. In 1936 he conducted the Twin Cities Civic Symphony Orch. at Minneapolis, Minn. In several of his own works. Fmr. dir. of Byzantine Vocal Ens., N. Y.

Otto Vrieslander—B. Munster, Ger., July 18, 1880. Comp. Studied in Düsseldorf and at Cologne Cons. Active in Munich. Has written song cycles and other works.

Jean-Baptiste Vuillaume—B. Mirecourt, France, Oct. 7, 1798; d. Paris, Feb. 19, 1875. Celebrated violin mkr. Made a 3-stringed double bass, a pedale sourdine, and other inventions.

Louis Vuillemin—B. Nantes, Fr., 1874; d. Paris, April 3, 1929. Comp., music critic. Studied at Paris Cons. Was active in Paris as writer and critic. Composer of orchl. pieces and songs.

Paul Wachs—B. Paris, Sept. 19, 1851; d. St. Mandé, July 4, 1914. Pupil of Marmontel and César Franck. Wrote salon pieces for piano; many of which attained great popularity.

Theodor Wachtel—B. Hamburg, Mar. 10, 1823; d. Frankfort-on-Main, Nov. 14, 1904. Famous operatic tenor. In 1865 at Royal Opera, Berlin; 1884 sang in Paris; 1871 and 1875, in U. S.

Axel Raoul Wachtmeister—B. London, April 2, 1866. Comp. Pupil of d'Indy at Schola Cantorum, Paris. Has been in N. Y. since 1916. His works incl. orchl. pcs., instr. pieces, songs.

Henry T. Wade—B. N. Easton, Mass., July 17, 1877. Comp., organist, educator. Studied N. E. Cons., and with Phillipp and Widor. Since 1924 at Hood Coll., Frederick, Md. Choral wks.

Mayo Wadler—B. New York, 1895. Violinist, comp. Studied at N. Y. Acad. of Mus., Berlin Debut, N. Y., 1918. Toured Europe and U. S. with Caruso, Tetrazzini, and Raisa.

Bernard Wagenaar—B. Arnhem, Holland, July 18, 1894. Comp., teacher. Studied in Utrecht. His orchl. works have been presented by N. Y. Philh. Orch., Detroit Symph. O. Has also songs & vln. pcs.

Johan Wagenaar—B. Utrecht, Holland, Nov. 1, 1862. Comp., organist. Pupil of Richard Hol. Was organist at Utrecht Cath., since 1904 municip. mus. dir. and cond., chl. soc. in Utrecht.

Johann Christoph Wagenseil—B. Nuremberg, Nov. 26, 1645; d. Altdorf, Oct. 9, 1708. Writer. Prof. of history, and libr., at Univ., Altdorf. Wrote a treatise on "Die Meistersinger."

Ignaz Waghalter—B. May 15, 1882. German comp., cond. Has been mus. dir. of opera houses in Berlin. From 1912-23 in America. Since 1933 in Prague. Has written operas, and vln. pcs.

Cosima Wagner—B. Bellagio, on Lake Como, Dec. 24, 1837; d. Bayreuth, Ger., April 1, 1930. Wife of Richard Wagner; daughter of Franz Liszt. The Bayreuth Festivals the result of her efforts.

Franz Joseph Wagner—B. Germany, May 6, 1885. Comp., writer, teacher. Has been active in various German cities—Cologne, Bonn, and others. Has written church music and songs.

Joseph Frederick Wagner—B. Springfield, Mass., Jan. 9, 1900. Comp., cond. Studied N. E. Cons. Fmr. cond. Boston Civic Symph. O. In 1923 apptd. asst. mus. dir., Boston Public Schools.

Oscar Wagner—B. Corydon, Ia., Oct. 8, 1893. Pianist. Pupil of Ernest Hutcheson. Soloist with N. Y. Symph. O. In 1927 appt. dean of the Juilliard Sch. of Mus. and the Inst. of Mus. Art.

Richard Wagner—B. Leipzig, May 22, 1813; d. Venice, Feb. 13, 1883. Most famous dramatic comp. Established opera form the music drama. Wrote operas, orchl. pieces, violin and choral pieces.

Siegfried Wagner—B. Triebschen, June 6, 1869; d. Bayreuth, Aug. 1, 1930. Comp., cond. Son of Richard W. Was a cond. at Bayreuth. Wrote operas, orchl. pieces, violin and choral pieces.

Bernard Wagnoss—B. Tacoma, Wash., July 31, 1894. Comp., teacher. Studied with Stojowski, Friedheim, and others. His lectures on modern principles of child pedagogy are notable.

Matthias Walbeck—B. Coesfeld, 1901. Comp., organist. Blind from his youth. Studied in Aachen and Cologne. Has been organist in Düsseldorf. His compositions are for organ and choir.

Max Wald—B. Illinois, and with d'Indy in Paris, by Chicago Symph. O. in 1917; organ. head of theory dept., Chicago Mus. Coll.

Emil Waldteufel—B. Strasbourg, Dec. 9, 1837; d. Paris, Feb. 16, 1915. Comp. In 1865 appt. chamber musician to Empress Eugenie. His waltzes at one time as popular as those of Strauss.

Herbert Walenn—English violoncello teacher, founder and Prin. of the London Violoncello School. Many of his students have become world famed. Boris Hambourg, Rachmaninoff & others.

How to Build an Alluring Program

(*Continued from Page* 541)

building his program, the conductor was forced to select some hackneyed overture or other overworked selection, usually poorly arranged, and to build his program around that core. This stilted type of program became a traditional one, whose form has been difficult to break. With the abundance of excellent material now available for band programs, however, it is no longer necessary for the conduetor to stand upon the ceremony of the past. Even the "old chestnuts" have been revised; and the new arrangements in many instances are splendid and should be a part of the repertory of every band.

Instrumentation and Keys

DUE TO THE RECENT GROWTH in interest and the progress of school bands, the old problem of instrumentation, or lack of it, is no longer acute, even in the smaller communities. The oboe, French horn, bassoon, and other instruments, which were nôt formerly a part of the small band instrumentation, are now found in most community and school bands. We have learned that the voices of a band, like the program itself, need not be stereotyped, and our audiences are increasingly pleased to hear instrumental voices once uncommon. The conductor can find a wealth of material which will fit in with the program he has set and that will display the range of the organization and its instrumental scope.

One factor in program building is the matter of the keys in which the selections are played. There often has been the surprising effect of having listened to a program whose numbers were varied, and yet which was intangibly monotonous and even unpleasant. This may have been due to the lack of change in key, from one selection to another. While the second and third selections may be of different *tempo* and characeter, they become dull and almost lifeless when executed in the same key as the first. This interchange of keys gives a sparkle and life to the program which is quickly appreciated by those in the audience, even though they may not be aware of its cause.

Summary

PROGRAM BUILDING, then, has a great many sides to it, and the conductor must be aware of certain considerations. They are important and undeniable, and the instrumental leader who acquires an automatic command of the principles of good program building serves not only his organization but also his community and the whole cause of music. It might be well to summarize these elements of a successful leader:

1. Proficiency of players must be considered.
2. Scope of instrumentation should be a determinant in the program.
3. For less advanced units, programs should not be too difficult.
4. Programs should be varied and well rounded
5. Proper length of programs should be observed.
6. Public taste must be recognized and subtly elevated.
7. Opening and closing numbers must be carefully selected.
8. Stereotyping of programs should be avoided.
9. Repertory should be broad and selected for fine qualities.
10. Keys must be varied, giving the program life.
11. Encores should not be overindulged or premeditatedly published.

With a desire to give further examples, we submit our idea of a well rounded and typically acceptable concert program. It should serve as the presentation of the idea, and not necessarily a form which should be followed mechanically. The principles which underly the selection of numbers, however, are constant and recognizable as applicable to all programs:

Program

Komm Süsser Tod..... J. S. Bach
Slavonic Rhapsody, No. 1..C. Friedmann
Nocturne, from "Two American Sketches".....T. Giselle
Soloist—
Russian Sailors' Dance from "Red Poppy"..... .Gliere
Les Deux Petits Japonaise.... Charrosin
Siegfried's Rhine Journey from "Götterdammerung"...R. Wagner

INTERMISSION

Overture to "Oberon".....von Weber
Suite, In Malga.....Curzon
a. Spanish Ladies
b. Serenade to Enlalie
c. Cachucha
Second Movement, Larghetto, from "Symphony in C Minor"....E. Wilhams
Rhythms of Rio..... ..D. Bennett
Manx Tone Poem, "Mannin Veen"..Wood
(Encores—Short selections from musical comedies, marches, and so on, but not printed on the program.)

The above program is not intended for the average High School Band, but rather for the well-instrumented community or college bands; yet it is not too difficult for some of the better High School Bands.

Music Makers in Old New England

(*Continued from Page* 500)

After a time, nevertheless, there was a mellow voiced viol, a flute or a bassoon in nearly every choir gallery, where they bolstered up the timid songsters for many years. Some are still cherished memorabilia. In a corner of the oldest stone house in the country still may be seen the stringless violoncello which crooned to Guilford's faithful; and we have caressed a like instrument in the library hard by the beautiful Farmington sanctuary it enlivened aforetime There is something indescribably appealing about these brown satin bodies so much darker than the necks, worn pale and smooth by sliding fingers long turned to dust. To a music lover's touch, they seem to respond by filling the air with silent melody as fragrant as the potpourri escaping from under the lifted lid of a rose jar.

Where are the rest of Connecticut's ancient music makers? Members of the viol family are practically immortal; virtuosos seek items hundreds of years old; many others repose in museums; but we have not heard of one purchased in New England. Did our bass viols and violoncellos, our oboes and flutes, all go the way of old English folksong and the virginal books? The "awakenings" which engulfed New England in succeeding waves, from 1734 on, are accountable for many strange doings. Fanaties who cast their best clothes into a bonfire at the revivalist's command, and even added his breeches because they were velvet, would not scruple to burn "profane" music books and "dragons." It would seem highly reasonable that these latter day Puritans, rather than earlier ones, cost us our ancient heritage of music, and were responsible for prejudices which lingered until near the close of the nineteenth century.

QUESTIONS and ANSWERS

A Music Information Service Department Conducted Each Month

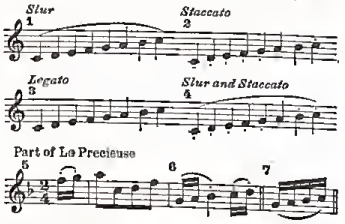
By KARL W. GEHRKENS

Professor of School Music, Oberlin College
Musical Editor, Webster New International Dictionary)

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Staccato and Slur in Wind Instrument Music

Q. Will you please tell me how to play staccato *and a* slur *on a wood wind instrument? The examples given show the slur, the* staccato, *and the* legato; *also the slur and* staccato, *combined. The piece I am referring to that has this is* La Precieuse *by Louis Conperin-Kreisler, as arranged for the flute.*—



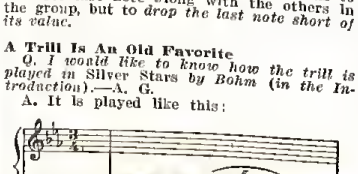
A. The problem of the execution of certain notes and phrases which have dots and slurs over them is perplexing; and yet the whole system of marking works itself out quite logically. Referring to your examples, reproduced here, No. 3 is an instance of ordinary tonguing for the flute, the length to be determined by the speed of the piece and also its character. For example, in a *scherzo* we would play even these quarter notes quite short and detached. The same is true in a march. The *staccato*, as in No. 2, ordinarily means that the notes should be short and detached and should be executed with the tip of the tongue in a pointed, rigid position. However, in a slow, *andante* passage even these *staccato* quarters would not be played too short, merely separated one from the other. Exercise No. 1 is of course the ordinary slur, with no tongue attack except for the opening tone in the group, and then started with the *te* or *tu* attack by the tip of the tongue releasing from its contact at a point in the month directly upon the ridge or gum above the upper central teeth. In No. 4 we have an example of *legato-staccato* or *legato-tongue*. In this case the execution lies between 3 and 1 in its broadness. In other words, the attack is made from a more relaxed tongue than in the case of either 2 or 3 and is done with the *d* or *de* stroke of the tongue. It is almost a slur in its broadness.

In the first three notes of Nos. 6 and 7 the dot at the end of a slurred group means to slur the last note along with the others in the group, but to *drop the last note short of its value.*

A Trill Is An Old Favorite

Q. I would like to know how the trill is played in Silver Stars *by Bohm (in the Introduction).*—A. G.

A. It is played like this:



Rachmaninoff's Polichinelle

Q. 1. Please tell me if Pollchinelle *by Rachmaninoff ever has been given as a Master Lesson in* THE ETUDE.

2. What is the tempo of Section A? Also the agitato *part. Is the* agitato *slower or faster than the first section? Can considerable freedom in the "bending of the tempo" be used for this part?*

3. Is this a good music contest number, or would Mendelssohn's Scherzo, Op. 16, No. 2 *be better?*

4. In the introduction are the staccato *F-sharps played* ppp *following the progression of grace notes and chords? I feel that they should be vigorous and crisp. Is that correct?*—Mrs. L. C. G.

A. 1. The publishers of THE ETUDE inform me that there has been no Master Lesson on this composition.

2. M. M. ♩ = 160 is a good *tempo*, but it may be taken a little more slowly. The "agitato" is marked in the same *tempo* but it is usually played a little more slowly—about 138 quarter notes to the minute. There should be free "bending of the *tempo*," as you say, in this part.

3. Both numbers are good and both are frequently heard in state high school contests. Use the one you think you play better. Or perhaps it might be well to play them both to some musical person and get his or her opinion.

4. I think they should be fairly vigorous—certainly not *ppp*. There should be a slight *crescendo* in the grace note passage leading up to the octaves.

How Is the Turn Sign Made?

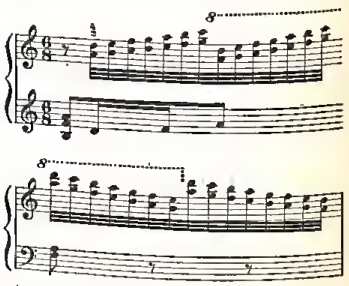
Q. A question has arisen concerning the playing of turns in music. In some cases I have found it written like this ∽ *above the interval following a note and in other cases like this* ∾ *above the same interval. Is there a difference in the manner of playing turns written in these manners, or is this merely two ways of writing the same thing? You will note that one sign is the inverse of the other.*—R. E. McM.

A. The correct turn sign is made thus: ∾. If it is made the other way around it is merely a misprint and the order of notes is the same, namely, first, the note above (in the diatonic scale), second, the principal note, third, the note below (in the diatonic scale), fourth the principal note. If the sign is placed to the right of the principal note, the principal note is played first, after which the four notes follow as indicated above.

If the turn sign is placed vertically (𝄐) or if it has a stroke through it (𝄪), it is called "inverted turn" and the order is: first note below, second principal note, third note above, fourth principal note. For further details see the article "turn" in Elson's Music Dictionary, which may be secured from the publishers of THE ETUDE.

Playing a Glissando

Q. Please explain how the following glissando *from the third movement of Ravel's "Alborada del Gracioso" is executed.*—Miss M. P. S.



A. I think it must be the fingering that bothers you. I feel it impossible with my type of hand. I think if you use 14 ascending and descending you will be able to master the *glissando*. The reason the 3 is changed to 4 is that with the fourth finger you are better able to articulate the high D.

The Tempo of a Concert Etude

Q. Would you please tell me the tempo *of the* Concert Etude in F *by Charles Dennee; also, the length of it.*—H. W.

A. Since concert etudes are "show pieces," it is difficult to state the proper *tempo*. This composition could be played with good effect at a *tempo* anywhere from 120 quarter notes to the minute to the limits of the performer. I should say about 138 would be a fair *tempo*. Of course the middle part slows up a little. The piece is eleven pages long and takes about five minutes when played up to *tempo*.

Typographical Errors

Q. In Romanza in A-flat *by Mozart (measure 27) should the right hand take C-flat or C-natural? The melodic lead and harmonic relationship between hands is not satisfactory to my ear.*

2. In the D-flat section of Reinhold's Impromptu in C-sharp minor *(measure 8) I am in doubt as to whether the left hand should play G-natural or the G-flat as given.*—A. B. D.

A. 1. There is no doubt about this note being C flat.

2. If your edition has G-flat in this measure it is a mistake. It should be G-natural.

Books on Form and Orchestration

Q. 1. Please suggest some books on musical form to follow Tapper's "First Year Analysis."

2. Also suggest some books on elementary and advanced instrumentation, which might be studied without a teacher.—V. D.

A. 1. "Form in Music," by Macpherson; "The Larger Forms of Musical Composition," by Gortschalus, "Musical Form," by Prout; "Applied Forms," by Prout.

2. "Project Lessons in Orchestration," by Ilracox; "Orchestration," by Forsyth; "Practical Instrumentation" (in six volumes), by Hufmann, English translation by R. Legge; "Principles of Orchestration," by Rimsky-Korsakov, edited by M. Steinberg, English translation by E. Agate.

Any of these books may be procured through the publishers of THE ETUDE.

VOICE QUESTIONS *Answered*

By DR. NICHOLAS DOUTY

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

The Baritone with a Short Range

Q. For two years, I have studied the method of production by Frederick E. Miller, but for financial reasons I have discontinued. My voice is a heavy baritone, with sufficient power and resonance in the middle and lower regions but with a limited upper range, G on the first line bass clef to D on the second space above the staff. The upper tones are not very musical even breaking at times. My teacher says I will achieve a two octave range in time. After the A-sharp my voice thins and weakens, and I can only reach the G-sharp if I sing with vigor. My own solution is that I must develop my easy singing tones to the sturdiness of Gibraltar and then broaden to the acute tones. Do you know a method I can use.—P. L.

A. From your written description of your voice and method, it seems as if you sing up to the A-sharp on the fifth line with a firm, broad tone and above that, in an effort to sing easily, you allow the vocal cords to become loose, with the result that the tone either becomes weak and thin or it breaks. Please remember that strength of tone and evenness of scale are possible only when the vocal cords are firmly approximated. To relax them, even for a moment, is to change both volume and quality. The crico-thyroid crico-arytenoid and thyroid arytenoid muscles are designed by nature solely to keep the cords firmly at the desired pitch, so that they may resist the pressure of the breath and thus produce a secure and fine tone. The expression "Singing on the breath" means that all the breath is turned into tone and that none of it escapes through the loosened cords without setting them into vibration. Please read Stanley's "Science of Voice"; Sime Reeves "Art of Singing"; and a few other books that explain the anatomy of the vocal organs. Try these exercises transposing them to suit your voice.

1

2

Each tone should have, as nearly as possible, the same quality and loudness. Do not growl the low tones nor shout the high ones. Use enough but not too much breath pressure, and see to it that the larynx does not rise too high in the throat for the high tones and that you do not push your chin down upon your chest for the low ones.

Singing Again after a Pause of Ten Years

Q.—I used to sing well when I was eighteen. Due to financial reasons I stopped, but now, at twenty-nine, my interest is revived. At eighteen I could sing High C; but now, after eleven years of inactivity, I can only reach A above the staff, but it is full and round. It seems as if my voice has changed from a dramatic soprano into a mezzo-soprano, with a loss of three top tones. Is it because I have neglected my voice, or because I have lost weight, and am not so buoyant as I was. Is music a rare case, or have you heard of this before? My tone quality is still good.—L. B.

A.—They say the whole body changes every seven years. Why should you be surprised then if your voice has changed in eleven? Perhaps you are out of practice. Perhaps, when you were singing every day under the instruction of a good teacher, his criticism may have helped you to produce your high tones more easily. If your voice has retained its tonal beauty, and if you are in good health, there seems to be no reason why you should not recover your high register. Go back to your former teacher, or find another equally good, and work hard.

Another Young Singer

Q. I have a pupil fourteen years of age with range from A-flat on the second leger line below the treble staff to F-sharp on the fifth line. Her tone has a nasal tendency

1. What exercises should she use to overcome this?

2. What book of vocalizes would be suitable;

3. What songs?

4. Would "Songs for Girls" be too difficult?

5. How long should she practice?—M. I. S.

A. Does the young girl speak "Through her nose"? Point out to her that she is stiffening the soft palate, the uvula, and perhaps the muscles at the sides of the throat when she speaks. Vocal exercises can scarcely be expected to remedy this defect of speech. She must listen to her own speaking voice, free it, and see that it is not placed in her nose, and that it is produced more deeply.

2 Sieber, "Eight Measure Vocalises"; Concone, "Vocalises"; Vaccai, "Practical Method" are suggested

3 and 4. Commence with the very simplest songs, with easily produced words and a limited range, like *Sheim* by Kellogg. First she must cure her nasality of speech if she wishes to succeed.

5. At fourteen a young girl should not practice more than fifteen minutes at a stretch, for fear of straining her voice. As she gets older she may gradually increase the length of her practice period.

Oral Exercises, Diction

Q. Can the editor of the Singing Department of the ETUDE tell me something about oral exercises? They stiffen my lips, something I wish I had known when I was a child.

2. It seems to me good diction in singing follows that of speech. Why not teach that way and save vocal teachers that work?
—P de B.

A. The underlying principle of oral exercises is to free and to strengthen all the muscles connected with vowel and consonant formation—the lips, tongue, buccal muscles, soft palate, and others. If they only succeed in stiffening any of these muscles there is something wrong with the exercises, the teacher or the pupil.

2. Good diction in singing must, indeed, follow that of speech as you point out. The same organs are used in both, but with two differences:

First—The singer uses a set conventional scale upon pitches indicated by the composer, from which he may not depart. The speaker may use whatever pitch of voice he pleases, and may vary it at his own discretion.

Second—In speaking, vowels and consonants have approximately an equal time value. In singing (especially in *Bel Canto*) the vowel sound occupies most of the time value, the consonant being short, crisp and clear, almost like a grace note in music.

Catarrh, Dry Throat, Laryngitis

Q. For several months I have had a terribly dry and uncomfortable feeling in my throat. Whatever sound comes out of my mouth is not song but a scratchy sound that makes me feel worse. I have had to drop my church choir and I have gone to three different doctors.

The first said it was something dropping from my nose onto my vocal cords.

The second said it was my tonsils and suggested that I have them out, although my tonsils have never given me the slightest trouble.

The third said I have laryngitis, and he put drops in my throat for three weeks, leaving my throat better for a few minutes, but in short time the dry feeling returns.

I have tried giving myself vocal lessons. I tried everything I read. Could that have anything to do with it?

1. What can I do to keep from getting hoarse over night?

2. Does extracting the tonsils affect the singing voice? If so how?

3. Will skating in the cold air affect the singing voice?

4. I hear that Nelson Eddy cleans himself before singing. What good does that do?—R. E. D.

A. I will answer your numbered questions first.

1. Cure the abnormal throat condition, and the hoarseness will gradually disappear.

2. Tonsilectomy changes the shape of the muscles around the tonsils and their automatic resilience. The entire musculature will be somewhat stiff and unwieldy until the soreness and the scar tissue disappear. Time and exercise should restore their activity, and you should eventually sing better than ever.

3. I cannot see how skating can do you any harm, unless you are unusually susceptible to cold. On the contrary it might do your health a great deal of good.

4. If Nelson Eddy cleans himself before singing, which I doubt, he does so to keep himself in good physical condition. He knows well that a sound body and a sound mind are both necessary to a beautiful singing voice.

In some dry climates there is a peculiar throat condition called dry catarrh. The mucous membranes of the head, throat and larynx do not secrete enough, and the whole nervous system is too dry. This makes singing difficult, the resulting tone being brittle and lacking in resonance. In attempting to give yourself voice lessons, you may have strained your larynx and brought on a laryngitis. Before attempting to study singing seriously, you should find a doctor who will cure you. Then find also a good singing teacher.

Again the Young Voice

Q. I am a girl of 12 and a great lover of music. My ambition is to become a great singer and since I study the piano I find it helps my singing as well. My range is from A the second leger below the staff to B the second space above, both in the treble clef. Should I start vocal lessons now or am I too young?—H. O.

A. Twelve is very young indeed to start singing lessons seriously. From this long distance it looks as if it would be wiser to pursue it looks as if it would be wiser to concentrate on improving your musicianship, your knowledge of languages and to strengthen your physique by proper exercises. However, if it is impossible to tell accurately without seeing and hearing you, Consult the best singing teacher in your neighborhood and abide by his advice.

Famous Echoes

By E. HENRY EVARTS

No one ever quite gets over the childhood delight found in echoes. This phenomenon of sound bouncing back like a rubber ball is always fascinating. There are many famous sound reflections in America, although they are not all exactly echoes. In the gallery of the statues in the great rotunda of the national Capitol in Washington visitors are familiar with the spot where the voice is conveyed mysteriously from one part of the hall to the other by means of a reflection in the dome.

Many similar whispering galleries may be found abroad. The melody echo in Koenigsee, Bavaria, is unusual. One may sing a complete short melody and in a second the entire tune comes back.

In Scotland there is a remarkable echo at Roseneath. A tone played from a trumpet may be echoed several times, but the tone deepens with each repetition.

At Woodstock in Exford, England there is an echo in which a two syllable word will be repeated from fifteen to twenty times, depending upon the atmospheric conditions and the force with which the word is spoken.

The renowned echo of Simonetta, near Milan, Italy, returns a pistol shot forty times.

The Scherzo from the "Sonata in F Minor" of Brahms—A Master Lesson

(*Continued from Page* 508)

(or, with second ending,
123—136——10 counts)
137—142——6 "
143—149——7 "
150—157——8 "
158—165——8 "
166—175——10 "
and so on,

Because the *Trio* chords are *legato*, it is easy to strain the hands and arms to obtain the necessary smooth effect; therefore, practice these chords sometimes without holding the tones; that is, play very slowly, release each chord the moment it is played—*relax*—meanwhile using the pedal to sustain it.

Be careful to give enough bass to support each chord; in fact it is better to play the left hand so richly that the right is almost overbalanced. Play the high point of the second phrase (m. 112, 113) appreciably louder than the first. Make a good *crescendo* in m. 118—122—rather too much than too little; and delay the following *diminuendo* as long as possible, that is, in this style:

m. 123—125 = quite *f*
m. 126—127 = *mp*
m. 128—129 = *pp*
m. 130 = *mp with slight accent*
m. 132 = *p*

Phrase carefully the two-chord groups in m. 118—122. At the repetition of the first section bring out the right hand thumb gently, for color contrast. Be scrupulous about the silences (quarter rests) in m. 108, 116, 157, 165; take your foot off the pedal and your hands off the keys! Use soft pedal freely throughout the *Trio*.

M. 143—149 louder than the preceding phrase; make a very quick *diminuendo* in m. 149, with a sudden, complete change of color in m. 150. Note, in m. 166, that Brahms requests a *diminuendo*, even after the previous *pianissimo* phrase (m. 158—165); which would make m. 176, *ppp*.

Here (at m. 176), where the rhythm of the first theme suddenly enters, be sure to continue in unbroken, strict time. Delay the ensuing *crescendo* as long as possible. M. 183—191 should ring out ecstatically, with sharply reënforced (louder) tone at m. 188 and 192. Be sure to play the right hand offbeat octaves in m. 193—195 as incisively as possible. After the *ff* in 192—196, begin m. 197 softer, and make another thrilling *crescendo* to m. 205; but do *not* accelerate this phrase, for it cheapens it and upsets the *tempo* of the returning first theme.

As before, count the phrases aloud:
m. 196—203——8 counts
m. 204—207——4 "
m. 208—211——4 "
m. 212—215——4 "

Note that the arpeggios in m. 207, 211 and 215 are up beats; that m. 206 is *silent*, no pedal; that m. 207—210 are to be played softer than the preceding and following phrases; and that strict time is to prevail.

The return of the chief theme can be taken slightly more deliberately in order to drive it home with all possible intensity.

Throughout the *Scherzo* make as much variation in your dynamic range as possible, with vivid contrasts of brilliancy and softness. Play such convincing *ff's* and *pp's* that no one will mistake your intention!

Always remember that this movement is a very tricky study in placement and accuracy; a small amount of careless practice will ruin it beyond repair. So, beware of allowing even one wrong note to creep up on you; touch every key before you play it; leap instantly and relaxedly to "cover" all skips.

Play the *Scherzo* on the slow side; and do not be one who complains that Brahms' music is "unpianistic"—for this is not true! If the Brahms *tempi* are taken at a sensibly moderate rate of speed, his big handfuls of notes become as adapted to the piano as any other composer's music.

Above all, use plenty of "elbow grease"—good, hard, but relaxed practice for brilliance, accuracy and endurance. Do not worry if you get fatigued (so does a runner or a swimmer!); for, to play this *Scherzo* technically well requires a tremendous expenditure of physical energy. And, after that to keep it from sounding "pedestrian", to hold its winging steps up off the earth, is an even harder task. . . . But the result is eminently worth while working for!

* * * * *

Pianists often play brackets of short Brahms pieces, but seldom arrange these lists effectively enough. Here are two sure-fire groups, which are not too difficult, and include examples of all of his "periods."

I

1. *Capriccio in B minor, Op. 76*
2. *Intermezzo in E-flat major, Op. 117, No. 1*
3. Selections from *Waltzes, Op. 39*—make your own.
4. *Intermezzo in E major, Op. 116*
5. *Scherzo* from "Sonata in F minor, Op. 5"

II

1. *Ballade in G minor, Op. 118, No. 3*
2. *Meadow Solitude* (Song, arranged by Maier)
3. *The Disappointed Serenader* (Song, arranged by Maier)
4. *Intermezzo in A-flat major, Op. 76*
5. *Intermezzo in C major, Op. 119*

Do you know the superb *Scherzo in E-flat minor, Opus 4*, just preceding the "Sonata in F minor"? Written by Brahms when he was eighteen, it is throbbing with youthful bluster and vim. Brahms considered it so important that he gave it a whole opus number to itself. It is highly recommended—especially to those pianists who cry out "Unholy!" at our excision of this other *Scherzo* from its sonata! But, I warn you, it is a hard nut to crack!

* * * * *

Publisher's Notes

A MONTHLY BULLETIN OF INTEREST TO ALL MUSIC LOVERS

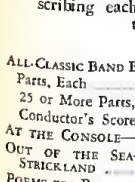
Advance of Publication Offers

—*August 1939*—

All of the books in this list are in preparation for publication. The low Advance Offer Cash Prices apply only to orders placed Now. Delivery (postpaid) will be made when the books are published. Paragraphs describing each publication follow on these pages.

All-Classic Band Book—Leidzén	
Parts, Each	$0.15
25 or More Parts, Each	.10
Conductor's Score (Piano)	.25
At the Console—Felton	.75
Out of the Sea—Children's Operetta—Strickland	.35
Poems for Peter—Rote Songs—Richter	.50
Side by Side—Piano Duet Album—Ketterer	.50
Symphonic Skeleton Scores—Katzner	
Set of Four	.90
No. 1 Symphony No. 5 in C Minor—Beethoven	.25
No. 2 Symphony No. 6 in B Minor—Tschaikovsky	.25
No. 3 Symphony in D Minor—Franck	.25
No. 4 Symphony No. 1 in C Minor—Brahms	.25
Threshold of Music, The—Abbott	1.25
Twelve Master Etudes in Minor Keys—(Piano)—Zachara	.20
When the Moon Rises—Musical Comedy—Kohlmann	.40
Youthful Baritone, The—Song Album	.35
Youthful Tenor, The—Song Album	.35

TWELVE MASTER ETUDES IN MINOR KEYS, *Op. 29, For Piano, by Franciszek Zachara*—Here is a work of significance. Graceful, flowing, and exceptionally pianistic, these *Twelve Master Etudes in Minor Keys* are born of a mature and refined musicianship.



The composer, Franciszek Zachara, is a distinguished young Polish pianist with a fine record of successful appearances in New York and other American cities. The publishers of The Etude were among the first to introduce his works to American musicians, and it is with pride that they announce these important additions.

These highly individual works, each of which is in a different minor key, cover an extensive range of usefulness. Work is included in octave and chord playing, arpeggios, scale passages, intricate rhythmic designs and some with special emphasis on tone production. Throughout the series the composer's inventive and melodic gifts are apparent, and there is no doubt that these *Etudes* will rank high among the more advanced repertoire, a field sadly neglected by present-day composers. In grade the range is from 6 to 8.

The Twelve Master Etudes in Minor Keys will be in the popular Music Mastery Series, which bear the uniform price of 60 cents each. However, in advance of publication, single copies may be ordered at the low cash price of 20 cents postpaid, and delivery will be made on publication.

SYMPHONIC SKELETON SCORES, *A Listener's Guide for Radio and Concert, by Violet Katzner*—

No. 1 Symphony No. 5 in C Minor	*Beethoven*
No. 2 Symphony No. 6 in B minor	*Tschaikowsky*
No. 3 Symphony in D minor	*Franck*
No. 4 Symphony No. 1 in C minor	*Brahms*

Even the non-musically minded person gets a certain amount of pleasure from listening to a good orchestra playing good symphonic music, and the enjoyment is sufficient for that type of listener, limited as it may be by the lack of musical knowledge. The student, on the other hand, is able to derive the maximum of enjoyment from his listening because he understands the technical points involved. There is, however, a third type of listener who is musically minded but not necessarily a student of music, who wishes to get a maximum amount of satisfaction from listening to good music, with a minimum amount of study. It was this type of individual that Violet Katzner had in mind when she started work on her *Symphonic Skeleton Scores.*

Heretofore the analytical approach to musical understanding was limited almost entirely to advanced students because the available study material dealt with the subject too much in detail, using miniature scores, etc. This was fine for the student, but pity the poor layman who invariably lost track of the melody line in a maze of variations and counterparts which clouded the form beyond the point of easy discernment In order to alleviate this difficulty, the author of the *Symphonic Skeleton Scores* has isolated the unbroken melodies of these great symphonies and presents them in an easy-to-follow form, with just enough analysis to differentiate the themes without losing sight of the composition as a whole.

Miss Katzner first explains, verbally and graphically, symphonic forms in general and then the form of a specific symphony in the same clear and precise manner. In that part of each book where the unbroken melody line is presented to show the different themes and variations in each movement, the measures, phrases, periods, etc., are marked to indicate what instruments are playing the melody at each particular point. Thus there is made possible a quick coordination of eye, ear and mind, adaptable to any type of listening-study program.

With the whole-hearted approval of many leading music clubs and teacher's associations as an incentive, work on the first four books in the series is going forward steadily Each book, devoted to one complete symphonic composition, may be ordered now. by number and title, at the special advance of publication price of 25 cents. All four volumes may be ordered now for 90 cents, postpaid.

CHANGES OF ADDRESS—If The Etude has been following you to your Summer home or vacation spot, be sure to promptly notify us when returning to your permanent residence so that we may make the necessary change in our records and prevent copies going astray. We should have at least four weeks notice in advance of any change in address, and need both old and new

THE COVER FOR THIS MONTH—The cover for this month presents a seldom seen portrait of Teresa Carreño, who was one of the greatest, if not the greatest, of all women pianists. Teresa Carreño was born in Caracas, Venezuela, December 22, 1853; died in New York, June 13, 1917. She studied with L. M. Gottschalk and also with Georges Mathias (Paris). She was playing in public when only twelve years of age, and was only in her early twenties when she made a very successful tour of the United States. After a few years' residence in London she made concert appearances throughout Germany in 1889-90, scoring a brilliant success. In 1893 she was honored by the King of Saxony with the title of Court Pianist.

She was married in 1872 to Émile Sauret, the noted violinist. Within a few years this marriage was terminated by divorce. Her second marriage was to Giovanni Tagliapietra, a well known baritone. Divorce was eventually the fate of this marriage. A marriage to Eugen d'Albert, the great pianist, ran from 1892 to 1895. In 1902 she became the wife of Arturo Tagliapietra, a younger brother of Giovanni. The name of Teresita was given to her daughter. This daughter Teresita Tagliapietra has appeared with success as a concert pianist.

Madame Carreño, in addition to her fame as a pianist, gained a place among noted composers. She wrote a number of brilliant concert pieces for the piano and among her larger works is a published string quartet.

POEMS FOR PETER, *by Lysbeth Boyd Borie, Set to Music by Ada Richter (A Book of Rote Songs)*—This entertaining little book is the joint work of two outstanding writers for children. Founded on subjects of direct appeal and graced with singable melodies, these songs should prove of immeasurable value. In the early school grades as well as in the home, their recreational uses will be unlimited.

Lysbeth Boyd Borie's irresistible verses are from her fanciful little volumes, "Poems for Peter" and "More Poems for Peter." Written originally for the poet's young son, they now enjoy a widespread vogue in their published form. And deservedly so, for who, after pecking inside the covers, can lay them down before the last luscious lines have been absorbed? Verses such as these which can endear themselves to children and grown-ups alike, are without doubt touched with genius.

Mrs. Richter's happy inspiration to set some of Mrs. Borie's poems to music has resulted in an enchanting collection of little songs. Her eminent success as a composer for children has been most gratifying, and again we "doff our hats." Among the titles chosen are: *Too Salty, Peter Family Tree, Who Do You Spoze?, Too Expensive,* and *Only Just Me.*

On single copies ordered in advance of publication, the cash price is 50 cents postpaid. Orders are now being received and the books will be delivered upon publication.

OUT OF THE SEA, *An Operetta for Children In One Act, Book and Lyrics by Ethel Watts Mumford, Music by Lily Strickland*—Grade school teachers and others responsible for the education and the recreational activities of young children will find this new operetta worthy of serious consideration for early presentation. The story abounds in amusing, though fantastic, situations that will appeal to young players and delight audiences; the dialog is the natural everyday language children use and understand; the music is catchy, yet easy to sing, and of moderate range, with choruses and refrains partly in unison and partly in simple two-part form.

The action takes place on a rocky sea shore and the opportunities for picturesque staging and costuming can be well imagined from the following cast: King Neptune, Undina, The Sea Serpent, The Oyster, The Hermit Crab, The Fiddler Crab, and Davy Jones among the sea people; an inquisitive Mr. Beebee, an Aviator, and two children in bathing suits, Jacky and Jilly, among the earth folk Full directions for staging, costuming and dancing will be included in the vocal score.

Single copies of *Out of the Sea* may be ordered now at the special advance of publication cash price, 35 cents postpaid, delivery to be made as soon as the book is off-press.

SIDE BY SIDE, *A Piano Duet Book for Young Players, by Ella Ketterer*—Piano teachers know that there are few modern duet books which are written for the first grade pupil, with both the Primo and Secondo parts equally graded. The author of this book, herself a successful teacher of wide experience, has felt this dearth of attractive material and has set about to remedy the situation.

Side by Side contains ten easy, short duets, each part being only one page in length. As already suggested, it is not a book for pupil and teacher especially (though it may be used in this way if desired) but is primarily for two beginning pupils of equal advancement. Playing passages remain within the five-finger position and easy rhythms only are employed. The few octaves that appear are optional; there are no sixteenth notes; and only the simpler Keys of C, G, F, B-flat, D, A Minor, and G Minor are used. Special care has been taken to provide a Secondo part which has a decided interest, this part often carrying the melody in the bass.

The music is original and tuneful. There are two easy marches, *Little Lead Soldier* and *Here Comes the Parade. The Bell in the Steeple* has a characteristic bell imitation; *Little Spanish Dance* introduces triplets in eighth notes; and *May Day Dance* is in three-four time. *An Important Occasion* is a broad martial movement and *The Elephant Marches* features a ponderous bass melody. The remaining duets are *Toy Sailboat* in six-eight time; *Dance of the Little Wooden Shoes,* an allegretto movement emphasizing staccato; and *The Rocking Cradle,* a lullaby.

Our readers know the many successful books and piano pieces by this gifted composer. Her *Adventures in Music Land* ($1.00) has long been a favorite method and, more recently, *Adventures in Piano Technic* (75¢) and *28 Miniature Etudes* (75¢) have brought forth much favorable comment. To get a first-from-the-press copy of this worthy addition to piano teaching materials, send your order now for a single copy at the low advance of publication cash price of 30 cents, postpaid.

THE THRESHOLD OF MUSIC, *A Layman's Guide to the Fascinating Language of Music, by Lawrence Abbott*—The Theodore Presser Co. takes great pleasure in announcing the publication in book form of the series of articles appearing in The Etude during the past year or more under the title "Harmony at Your Doorstep" by Lawrence Abbott. Since the publication of the first article in this important series, we have received many requests that this material be made available in book form and we are happy to accede to these requests.

The author, grandson of the famous American clergyman, Lyman Abbott, is assistant to Dr. Walter Damrosch at the National Broadcasting Company. Through this position in the broadcasting field, he has received thousands of letters from people who have a "smattering of music," but to whom the language of music is all a baffling mystery. These concert and radio music lovers "play a little" at some instrument but have no idea of becoming professionals. They likewise do not want to be bothered with text books, rules, and written exercises. Still they have a keen interest in finding out "what it is all about." The many books on harmony which are available are unsuitable for such study and simply bewilder the average reader. Those music books which have been written for the layman invariably avoid the subject of harmony.

Mr. Abbott solves this problem in a very sound, readable, and entertaining presentation He says that he has prepared this book "for the person who doesn't care about being able to *write* harmony but merely wants to *know about* harmony in order to become a more intelligent listener." The work is aimed at the casual reader and sets out to inform him how to understand music. It is designed to be read at home, with a piano near at hand A special feature are the numerous examples from music of all periods. He quotes from the works of Beethoven, Bach, Brahms, Wagner, Debussy, Puccini, Dvorak, Franck,

Mendelssohn, Tschaikowsky, Chopin, and other classical giants. Interspersed with these are excerpts from the lighter works of Victor Herbert, Oley Speaks, Franz Lehar, Johann Strauss, Ethelbert Nevin, right down to the tunesmiths of Tin Pan Alley, with examples from such ingenious hits as *Indian Love Call, Rhapsody in Blue, Ol' Man River, Darktown Strutters' Ball, Japanese Sandman, Smiles,* and *What is This Thing Called Love?*

Theoretically speaking, the subject matter includes a study of tones and related tones, scales, intervals, triads and seventh chords, and carries the reader right through modulation, chromatic harmony, and the ninth, eleventh, and thirteenth chords. The concluding chapters of the book discuss "Trends of Modern Harmony," "The Idiom of Jazz and Blues," and "Favorite Harmonies of the Great Composers."

That every serious musician will want to read this popular approach to harmony is taken for granted. Of course it is recommended especially for that legion of music lovers who want to learn to listen more intelligently. Opportunity is now afforded our readers to order a single reference copy at the special advance of publication cash price of $1.25, postpaid, delivery to be made immediately upon publication.

WHEN THE MOON RISES, ***A Musical Comedy in Two Acts, Book and Lyrics by Juanita Austin, Music by Clarence Kohlmann*****—**The announcement of a new musical comedy by the gifted composer, Clarence Kohlmann, collaborating with the talented librettist, Juanita Austin, will be welcomed by those seeking a new vehicle for amateur performers in high schools, junior colleges or community groups.

The story is based on a true Romany saying, "Wait 'til the moon rises." The events leading up to the rising of the moon and just what happens *when* the moon rises make an interest-holding background for the tangled love affairs of three young couples and a fourth "surprise" romance. With this as his inspiration, Mr. Kohlmann has written solos, duets, dances, a quartet and a number of choruses equaling, if not surpassing, in melodic beauty any of his previous successes.

Presentation of this operetta requires five male and four female soloists, with three short, male speaking parts, and a mixed chorus. The action of both acts takes place on the grounds of "Cedarglades," a fashionable resort hotel in New Hampshire. The time is the present.

Full directions for staging, costuming, dancing, lighting and other presentation details will be issued in a Stage Manager's Guide, available on a rental basis

A single copy of the vocal score—dialog, and piano accompaniment of the musical numbers—of this work may be ordered now, in advance of publication, at the low cash price of 40 cents, postpaid.

THE YOUTHFUL BARITONE, ***An Album of Songs for Studio and Recital*****—**Last month's issue of THE ETUDE had a most interesting editorial, "The Joy of Singing." It is natural for the normal individual to revel in self-expression through singing. That joy is enhanced for young people to-day through the fact that the public school systems of this country have capable well-trained music educators on their teaching staffs, so that the young people of to-day may be provided with a basic knowledge of how to sing and so that these same young people may have a sense of pitch and rhythm.

The great part of singing efforts in the public schools, however, must be in groups. Forward-looking music educators recently have been making endeavors to have all the vocal training given in school choral work carry over into the individual life of each student. This means guiding the young singers in finding suitable solo material. In order to meet the demand for such material this *Youthful Baritone* album has been prepared. In high school and college days the young men of the average baritone singing range will find this collection very acceptable for will find this collection very acceptable for his own enjoyment or for the calls made upon him to participate in programs. School music educators and private voice teachers will find these songs very acceptable in the opportunities they offer for demonstrating to students of singing the points upon which work should be done to lift the rendition of a number up to an artistic quality and finish. These songs particularly avoid the extremes of the baritone range, thus protecting the young singer at an important time in his development.

Already a large number of orders are in for this album. We see no reason why every school music educator handling vocal work in the schools and every private teacher of singing should not avail himself or herself of the opportunity to secure a copy of this album through the advance of publication bargain offer which soon is to be withdrawn. The advance of publication cash price is 35 cents postpaid. Only one copy to a customer at this price.

AT THE CONSOLE, ***A Collection of Pieces for Home and Church, Arranged from the Masters, with Special Registration for the Hammond and other Standard Organs, by William M. Felton*****—**The organ, very aptly termed "The King of Instruments," has undergone many vital changes in design and mechanical construction during the past decade. Students who started on the organ with the old style tracker mechanism have since seen many striking innovations such as the pneumatic action, the substitution of tablets for draw-stops, and the concave, diverging pedal board.

In the past few years several makes of organs with an entirely new principle of sound production have made their appearance. Prominent among these is the Hammond Organ, which discards the use of pipes as the medium of sound projection for a new and unique application of some of the laws underlying the phenomena of vibration. This characteristic organ tone is obtained by combining harmonics with basic tones which are created and amplified through the medium of electricity. The possibilities of color combinations are almost infinite on this instrument and the student feels the need of some definite and effective registration directions which may be altered from time to time at his discretion.

The fast growing demand for volumes especially registrated for the Hammond and other electric organs has inspired the collection which we have cutitled "At the Console." The numbers comprising this volume have been arranged from both well known and lesser known compositions by Bach, Handel, Tschaikowsky, Grieg, Liszt. Bizet, Pierné, Chaminade, Durand, and in addition, several well known folk songs have been included. The registration will utilize both the pre-set and harmonic drawbar devices of the Hammond Organ, as well as the registration for all other organs.

Single copies of this new book may be ordered now at our special advance of publication price of 75 cents, postpaid. Copyright restrictions compel us to confine the sale of this book to the U. S. A. and its possessions.

THE YOUTHFUL TENOR, ***An Album of Songs for Studio and Recital*****—**This album is coming into being for the same reasons as outlined for *The Youthful Baritone* volume, which is also included in this month's advance of publication offers. Perhaps there is even a greater need for keeping the tenor in his high school and early college days to songs suitable for a voice that has not reached its full powers or scope. Like its companion volume this album also will present a generous number of songs selected from successful offerings of a number of the best contemporary composers.

Do not delay taking advantage of the advance of publication offer of this book, under which you are privileged to order a single copy for only 35 cents—this amount to be remitted with the order, delivery to be made postpaid as soon as it is published.

ALL-CLASSIC BAND BOOK, ***For Young Bands, Arranged by Erik W. G. Leidzén*****—**The interest shown in this forthcoming band book has been very, very gratifying. While it is true that marches, novelties, and spectacular numbers always will be an important part of the band domain, music educators want to have the young instrumentalists in the school band know and enjoy those melodies which belong to the permanent literature of music. Such numbers also provide the finest kind of offerings for the school band's participation in programs before indoor audiences. Such classic music, of course, is available for bands of professional attainments, but there has not been much music from classic sources available for school bands with only a season or two of playing experience.

Many music educators know how well the *Little Classics Orchestra Folio* provided good music for young school orchestras. This *All-Classic Band Book* will embrace music of the same type and quality, and the arrangements as made by Mr. Leidzén for young school bands represent outstanding examples of clever musical craftsmanship in giving each youthful instrumentalist an interesting part and the whole ensemble a colorful and satisfying fullness without making demands beyond the technical abilities of young band players.

This is positively the last month for this advance of publication offer. The instrumentation will provide parts for the C Flute and Piccolo, D-flat Piccolo, E-flat Clarinet, 4 B-flat Clarinet parts, E-flat Alto Clarinet, and B-flat Bass Clarinet, the Oboe, the Bassoon, 2 E-flat Alto Saxes, the B-flat Tenor Sax, the E-flat Baritone Sax, 3 B-flat Cornet parts, one of which may be used for B-flat Soprano Saxophone if desired, 2 Horns in F, 2 E-flat Alto Horns, 3 Trombone parts in Bass Clef, 3 Trombone parts in Treble Clef, Baritone Euphonium in Bass Clef, Baritone Horn in Treble Clef, Bass Horn, Tympani, Drums, and a Conductor's Score which provides a piano part that may be used in rehearsal.

The low advance of publication cash prices for this *All-Classic Band Book* are 15 cents for each part, the Conductor's Score (Piano) 25 cents. Remittance must be sent with the order in taking advantage of this offer and the books will be delivered postpaid when published.

THINGS THAT CLING—In the hat manufacturing industry it is the fine fur from a pelt that is wanted, and not the hair. Particles of fur will cling and mat together, and can be made into the felt used for good hats.

Every year a lot of music publications come into existence For the casual observer it is not easy to judge which have the clinging qualities or which, like the hair from a fur pelt, are deserving only of being eliminated, but the active music workers are the ones who discover which are which, and before long some of the publications drift out of the picture, but a steady sale continues for those which have the right qualities. These continued sales necessitate repeated printings. Thus it is something of a privilege for the active music worker to be able to learn what appears on the Publisher's Printing Order in the way of such reprintings. The list below has been selected from the Printing Orders of the past thirty days.

Theodore Presser Co. always is glad to extend to responsible music folk the opportunity of examining a complete copy of as many of these numbers as might be requested sent "On Approval."

SHEET MUSIC—PIANO SOLOS

Cat. No.	Title and Composer	Gr.	Pr.
23950	Priscilla on Sunday—*Bilbro*	1	$0.30
25688	The Sleepy Kitten—*Scott*	1½	.30
25053	In the Cathedral—*Adair*	2	.25
30104	Dutch Doll—*Mueller*	2	.40
30061	The Full Moon. Op. 63, No. 3—*Mana-Zucca*	2	.30
8802	Rippling Water—*Anthony*	2½	.35
25011	A Marching Song—*Ketterer*	3	.30
25062	The Cello—*Wright*	3	.25
26036	Black Swans at Fontainebleau—*Cooke*	3	.40
26591	Sounds from the Vienna Woods—*Strauss-Sawyer*	3	.50
30153	Tumble-weed—*Bliss*	3	.50
26188	Melodie Russe—*Beaudoux*	4	.35
18616	Humoresque—*Levine*	5	.35
1962	Menuet a l'Antique—*Paderewski*	6	.40

SHEET MUSIC—PIANO FOUR HANDS

19668	Waltz of the Flower Fairies—*Crosby*	2	.40

SHEET MUSIC—PIANO SIX HANDS

30224	El Capitan—*Sousa-Mero*	3	1.00

SHEET MUSIC—PIANO EIGHT HANDS

11271	In the Procession—*Hewitt*	2	.80

SHEET MUSIC—TWO PIANOS, FOUR HANDS

30188	Butterfly. Op. 43, No. 1—*Grieg-Saar*	8	.70

SHEET MUSIC—TWO PIANOS, EIGHT HANDS

4400	Festival Procession March—*Rathbun*	3	.80

PIANO SOLO COLLECTIONS

Evening Moods	.75
Celebrated Compositions By Famous Composers	1.00
First and Second Grade Pieces for Boys	.75
The Sea Album	.50
Playtime Book—*Adair*	.75

PIANO STUDIES AND TECHNIGS

2683	36 Short Melodic Studies—*Smith*	2-3	.90
26364	Six Octave and Chord Journeys—*Rodgers*	3-4	.60
	Technic for Beginners—*Risher*		.75

PIANO METHOD

	First Period at the Piano—*Kammerer*	.75

OCTAVO—MIXED VOICES, SACRED

10436	My God, and Is Thy Table Spread—*Berwald*	.06
15580	I Heard the Voice of Jesus Say—*Rathbun*	.12
20420	The Lord Is My Shepherd—*Macfarren*	.08
20585	I Will Lift Up Mine Eyes—*Baines*	.15
20705	The World's Prayer—*Cadman*	.10
10446	Peace I Leave with You—*Roberts*	.10
10928	Blessing, Glory, Wisdom and Thanks—*Lewars*	.15
20856	Lord, God Divine—*Handel-Maskell*	.12
15505	Thy Way, Not Mine, O Lord—*Stults*	.10
6250	Come, Holy Spirit—*Warren*	.10
10476	Spirit of God—*Gillette*	.10
10810	God Is a Spirit—*Bennett*	.10
35016	Recessional—*DeKoven-Bliss*	.12
20378	O Love That Will Not Let Me Go—*Eggert*	.12

OCTAVO—MIXED VOICES, SECULAR

21303	Jeanie with the Light Brown Hair—*Foster-Hodson*	.12
21302	Beautiful Dreamer—*Foster-Hodson*	.12
20839	Moon Magic—*Koschat-Barrell*	.08

OCTAVO—WOMEN'S VOICES, SACRED

20268	Lamb of God—*Bizet-Bliss*	.12
20907	Lead Me, Lord—*Harris*	.10
35103	I Do Not Ask, O Lord—*Spross*	.12

OCTAVO—WOMEN'S VOICES, SECULAR

15504	Lovely Springtime—*Moszkowski-Forman*	.12
21232	Candle Light—*Cadman*	.10
10280	Two Marionettes—*Cooke-Warhurst*	.10

OCTAVO—MEN'S VOICES, SACRED

20223	Jesus, Meek and Gentle—*Protheroe*	.10

ORGAN

24206	Far o'er the Hills—*Frysinger*	3	.60
5930	Evening Prelude—*Read*	3	.35
30103	Venetian Love Song—*Nevin-Smith*	4	.50

VOCAL SOLOS

30114	The Stars and Stripes Forever (*Med.*)—*Sousa*	.60
30130	Danny Deever (*Low*)—*Damrosch*	.75

VOCAL METHOD

	Introductory Lessons in Voice Culture—*Root*	1.00

VIOLIN COLLECTION

	Sunday Music for Violin and Piano	1.00

SAXOPHONE METHOD

	Beginner's Method for Saxophone—*Henton*	1.25

THE ETUDE HISTORICAL MUSICAL PORTRAIT SERIES—The summer concert season is well under way in most sections of the country and thousands of patrons of the art are hearing once again the renditions of many noteworthy musical compositions in the comparatively comfortable setting of their favorite open-air "concert halls." Some of the selections heard are time-tested favorites of long standing but others may constitute a new musical experience for at least a percentage of the audience. The same thing may be said in regard to the artists who perform these works: instrumentalists, conductors and vocalists. They too, may or may not be old friends, musically speaking.

It makes no difference, however, whether the music and musicians are well seeded or not because warm weather programs always inject a new spark of life into the musical firmament, releasing dormant enthusiasm in every listener, young or old As a result music and musicians form the basis for numerous discussions during the summer months and many erstwhile debators have at one time or another wished for a ready source of reliable reference material to prove a point. Thousands of ETUDE readers have found that source in *The Etude Historical Musical Portrait Series.*

This unique feature of THE ETUDE MUSIC MAGAZINE appears each month as a full page of pictures and short biographical sketches. The series, presented alphabetically, has been running several years and is only now nearing completion. Back issues are available for the nominal sum of 5 cents per sheet of 44 picture-biographies.

Music of the Woodland

(*Continued from Page* 493)

Bluebell:
As herald, I the birds would warn
We cannot tarry here too long;
Let them come forth and pleasure give
With woodland mirth to fill their song.

She plays On Parade *by Heinrich Lichner.*

Daisy:
Now just hear our little waltzes
All so charming and so sweet,
By their melody and motion
Music thoughts are made complete.

She plays Kewpies Waltz, *by Carre Louise Dunning.*

Bluebell:
Now, Children dear, are you happy, pray,
With our musicale so under way?

Boy—Girl:
Indeed, we're very happy! Say,
Now let us ask the *Wise Old Owl*
To please forget his nightly prowl
And act as leader in our play.

Owl:
O thanks, my little flowerets gay,
I see your woods companions run
They're in such hurry; I declare
Why, here they are, all full of fun!

Two bright rigged pecking friends, I see
Have met the Meadow Lark so gay;
So very secretive they seem
In greetings that they have to say;
I wonder what 'tis all about,
Such animation they display;
Let's wait and see if they reveal
Their meaning in a roundelay.

Owl, *or one he chooses, plays* Rondo a Capriccio (Anger About a Lost Penny), *by Beethoven.*

Owl:
Here comes our handsome *Cardinal,*
A beau he is, all hearts to win;
He seems so spry and much concerned,
This master young of violin.

Cardinal, *in bright red attire, enters while playing* The Bumble Bee, *by Anna Priscilla Risher. He bends over each little floweret, who smiles up at the player.*

Boy:
Though unannounced, your song, to me,
Seems quite as that of a Bumble Bee;
Now tell me kindly, is it true?
That bow's so long, what else play you?

Cardinal:
O yes, that was *The Bumble Bee*
By Anna Risher; and, you see,
Since smart you seem as any lawyer.
I'll play *Bourrée* by Henry Sawyer.

Owl:
Now comes the little *Humming Bird,*
So dainty is the lovely miss!
I'm sure her buzzy song, when heard,
Will fill your hearts with brimming bliss.

Humming Bird *plays* Wings of a Humming Bird Flashing, *by C. C. Bocard; or* May-Time, *by D. G. Blake.*

Owl:
Miss *Song Sparrow,* a dainty bird,
Is loved for usefulness and cheer;
She brings such happy melody,
'Tis surely meant to please the ear.

Owl *asks one to play* Squirrels at Play, *by F. A. Williams; or* Minuet, *by D. Wade.*

Owl:
This lovely bird, so small, you see,
Quite plainly has no need of me
To herald her identity;
The melody she brings, my dear,
Is all so happy, full of cheer,
'Tis always sure to charm the ear.

Owl *names a bird to play* A Bird Calls in the Wood, *by Bernard Wagness.*

Owl:
Comes next a bird of calm appeal,
Its song is one of hope and love;
'Tis quiet, restful, and so sweet;
All know the gentle, friendly dove.

PADEREWSKI AT 78 TRIUMPHS AGAIN—*Here the great pianist is shown receiving a floral tribute from two Polish-American admirers.*

Owl *asks one to play* Moon Boat, *by Louise Christine Rebe; or to give* The Bluebird, *a musical recitation by Mildred Adair.*

Owl:
Alone the *Meadow Lark* draws near,
His song, so very crystal clear,
Draws soon a twittering crowd around,
The like of which is seldom found.

Owl *asks one to play* Hawaiian Melody, *for piano accordion, if possible; if not, for piano accordion,* Home on the Range, *piano, by then Hodson.*

Heron, *a small boy, comes on immediately after the last number and sings or recites:*

The Lark's a merry fellow,
Though he has a frightful taste
For rising with the morning sun,
In most unnatural haste.

My mother says that, like the lark,
I'm happy as can be;
But, when it comes to *getting up,*
I've lots more sense than he!

Owl (to *Heron*):
Well! Seems to me, if you lived here
'Twould be right hard, indeed;
For the forest clock is right on time,
And its call you'd have to heed.

Owl *asks one to play* The Forest Clock, *by Carl Heins.*

Owl:
Our hearts go out to the Mourning Dove,
For its melody rich and true
Should wake kind thoughts and memories
In the hearts of each of you.

Owl *asks a bird character to play* Home Sweet Home; Long, Long Ago; *or* O Sole Mio *on the piano accordion, or piano. If singer is available, it may be sung.*

Boy:
Sister, this seems an appropriate time
To slip in a lively tune;
Why not your *La Zingana,* Gipsy rime,
Or *The Clang of the Wooden Shoon?*

Girl *may play* La Zingana; *or sing or play* The Clang of the Wooden Shoon.

Owl:
Very dignified and stately
Comes the Peacock, tried and true;
Plays a classic of rare beauty,
Brings fine thoughts, and happy too.

Peacock *plays* Fragment from Unfinished Symphony, *by Schubert.*

Owl:
The small White Crane—you know him well—
His accomplishments would like to show;
An energetic lad is he,
His art you'll all applaud, I know.

White Crane *plays* Barcarolle, *by Offenbach*

Owl:
With her lilting, trillful measure,
Comes *Canary,* bright and cheery;
Always we await with pleasure
Her loved song, when we are weary.

Canary *sings* Listen to the Mocking Bird, by Winner.

Owl:
The lovely Nightingale is come
To bid adieu, with feathered friends,
When *Flowers* and *Wishing Fairy* leave
Our Musicale of Woodland ends.

Nightingale *plays* Warblings at Eve, *by Brinley Richards.*

A Little Floweret *goes at once to the piano and begins* Shadows, *by Leota Stillwell, with all* Flowerets *singing.*

Wishing Fairy *enters and gives pianologue,* My Wish for You, *by Cola Mae Spring and Clay Smith.*

CURTAIN

The World of Music

(*Continued from Page* 490)

KARL W. GEHRKENS, Editor of the "Questions and Answers" columns of THE ETUDE and Musical Editor of the Webster New International Dictionary, received on June 13th, the honorary degree of Doctor of Music, from Capital University of Columbus, Ohio. On June 6th, he and Carl Wilhelm Kern, with many musical works in the catalogs of the Theodore Presser Company and other publishers, received the same degree from Illinois Wesleyan University of Bloomington, Illinois.

THE NORTH SHORE FESTIVAL of Evanston (Chicago), Illinois, was revived with an opening performance on May 16th of Bach's "Passion According to St. Matthew," after a lapse of several years because of unsettled business conditions. Dr. Frederick Stock infused "a reverential, awesome quality" into this master work, as he led the chorus, soloists and the Chicago Symphony Orchestra "through its mystic and worshipful score."

RAVINIA PARK, Chicago, long the stronghold of Mr. Louis Eckstein's wonderful pet opera company, has forsaken the lyric muse and on June 29th began a series of symphonic concerts to last till August 6th.

THE PRINCESS OF PIEDMONT was a participant in the second representation of Ravel's "l'Enfant et les Sortileges (The Child and Witchcraft)" and Vecchi's "L'Amphiparnasso (Around Parnassus)," when these works were performed in the May Festival of Florence, Italy.

THE PHILADELPHIA OPERA COMPANY announces six performances for the coming season: Mozart's "The Marriage of Figaro"; Gounod's "Faust"; Puccini's "Madame Butterfly"; Bizet's "Carmen"; Verdi's "La Traviata"; and Strauss's "Der Fledermaus."

THE NINTH ANNUAL FESTIVAL of American Music was held at Rochester, New York, from April 24th to 28th, sponsored by the Eastman School of Music under the direction of Dr. Howard Hanson. Twenty-five works of native composers were heard, and several of them for the first time.

THE AMERICAN GUILD OF BANJOISTS, Mandolinists and Guitarists held its thirty-eighth annual convention from July 5th to 8th, inclusive, at Providence, Rhode Island. Teachers, students and visiting players had the privilege of seeing an imposing display of published music for their favorite instruments.

"THE DEVIL AND DANIEL WEBSTER," an American folk opera by Douglas Moore, in the style of the German singspiel with spoken dialogue and occasional music, had its première on May 18th and at the same time served to dedicate the "impressively sponsored" American Lyric Theater of New York.

THE JUNIOR ETUDE

Edited by

ELIZABETH A. GEST

Knots and Notes

By Bertha M. Huston

"Oh mother!" called Ruth,
On a bright summer's day,
"Just see all the notes
In this piece I must play."

"I KNOW THERE are hundreds, so black and so small; I'm sure I can't play them and miss none at all."

Her mother was sewing with beautiful threads, making some flowers with tight, nodding heads; lovely and dainty, in shiny, black pots, embroidered so neatly in tiny French dots.

"Why mother!" cried Ruthey, "how lovely they look, and they're just as thick as the notes in my book.

"I guess we must work
In all ways to succeed;
In knots or in notes
It is patience we need."

Letter to Beethoven

By E. A. G.

DEAR MR. BEETHOVEN:

Somehow I feel rather bashful about writing to you, because you are such a great composer; but I guess you will not mind. Your music is so beautiful that you must be friendly—I don't think you could be otherwise. I really think your music is wonderful, and I am always thrilled when I hear one of your symphonies on the radio or in a concert. I have learned one of your sonatas, the one in G major, Opus 14, and now I am learning the one in F minor. I also have some records of your concertos and symphonies.

It is too bad you had to lose your hearing when you wrote all that beautiful music to listen to. I should think that would make you feel like jumping in the river—that is, if there is a river near your town of Bonn; but by the time you became deaf you were living in Vienna, weren't you? And of course the Danube River is there. Anyway, I am glad you did not do such a thing, or we would not have had all your beautiful music. Then you had other troubles, too, my teacher says. Some people seem to get all the troubles in this life, and others do not get any. But then, may be that is why your music is so great.

One of my favorite orchestra pieces that you composed is the *Leonore Overture* that has the bugle effect in it, or hunting horn—you know the one I mean. Sometimes that horn is played "off-stage" and I get a big thrill from hearing it.

And then, just imagine living in the house when shells from the revolution were dropping on it, and still writing music! Your nerves must have been made of iron. I guess that shows how much bigger music is than war and things like that.

It is too bad you had to die in 1827, because if you had lived longer you might have written still more beautiful symphonies, only I don't believe you could, really.

Well, I have my piano lesson tomorrow, so I will go now and practice your sonata some more—it may be you can hear me!

From
JUNIOR

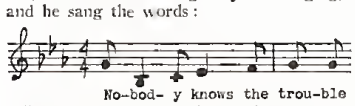
In the Cotton Fields

By MARJORIE KNOX

"LISTEN! The Negro cotton pickers are singing as they work!" cried Peter, sitting beside grandfather, as they bumped along in the rickety wagon toward the farm. "Can't we stop so that we can hear them better?"

Immediately grandfather pulled the old horse to a stop where they could see well into the green fields. He was being very patient with the interests of Peter who had never before been among Negroes. "Negroes sing like that all the time, at work or at play," explained grandfather, who had lived so long in the South that he knew much about the colored people.

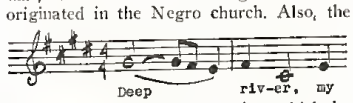
Peter was humming, but paused to cry out, "I know that song they are singing," and he sang the words:



"I suppose that you know that you are singing an old Negro Spiritual," said grandfather. Peter didn't but he suddenly stopped singing. He had noticed how the Negroes swayed their bodies and nodded their heads as they sang.

"Why do they move around like that?" he asked.

"Because, son, a Negro's greatest interest in music is in its rhythm. The more motion he can put into a song, the more enjoyment he creates for himself. He is very emotional and composes all kinds of spirituals, which are those songs that have originated in the Negro church. Also, the



Negro has a lively imagination which he uses to compose work and dance songs."

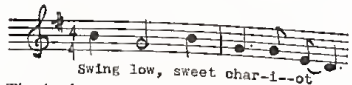
Grandfather looked to see if Peter was listening, found he was very intent, and continued. "Negroes get their song rhythms from the particular motion they are making at the time the song comes to them. They dislike being in sad or dreary places, so they sing of their desire to be away from them."

The western sun was low and the Negroes, their bags filled with cotton, straggled tiredly out of the fields. Grandfather and Peter proceeded on down the road. "Did you notice," asked the man, "how well those Negroes sang together?" Peter was a musician and he agreed with his grandfather. "The Negro has a natural ability to harmonize his own voice with his fellow singers. It is the harmony and not the quality of his voice that has gained recognition for him."

It was dark when they arrived in a grove of trees where many crude shacks were huddled together. This was where the plantation Negroes and their families lived. It was a warm evening and around the steps of one of the shacks a group of men were swaying to the rhythm of another spiritual that Peter knew very well. As they passed Peter sang the words to himself.

Always Peter heard the Negroes sing these spirituals in true old time spiritual fashion:

Leader: "Swing low, sweet chariot,"
Group or congregation: "Comin' for to carry me home———"



The leader started the next line, while the congregation hung on to the last word of their line until it became a hum in the distance; then they started their second line. The entire spiritual has always been sung in that manner, or divided up a little differently. As Peter watched the Negroes were swaying rhythmically again.

Peter and grandfather waited until the black men dispersed and entered their homes, then went on. Through the window of one of the houses, Peter saw a Negro dancing. There were several others watching him—all were singing, clapping their hands, and patting their feet on the floor. One played the banjo.

They had left the Negro settlement and were almost back to the farm, when grandfather began whistling the old familiar

(*Continued on this page*)

Music Time in the Cotton Fields

Pickup Time

By Gertrude Greenhalgh Walker

ELSIE was visiting her grandmother. "Perk up, Elsie, you are moping. What is on your mind, child?" asked her grandmother.

"Oh Grandma," answered Elsie, "I'm sure I won't get it."

"Get what, Elsie."

"The prize that Miss Brown, my music teacher, is giving to the student who has made the most all round progress—the one who has memorized the most pieces; can play major and minor scales; can give a short biography of the composers they have studied this year, and to the one who makes the best scrap book. I just can't seem to find time to do any more than my hour of practice."

"Well, Elsie, I'm sure your day has exactly as many hours in it as that of your fellow pupils. It is only a matter of how you employ these hours. However, let us not worry any more. Come up to my room and I will show you my surprise drawer."

Elsie's eyes popped when she saw all the lovely things Grandma had there.

"Grandma," she exclaimed, "did you do all these lovely things your own self, make that lovely tatted handky and knit that pretty shawl? Gracious, however did you find time to do it?"

"I just *took* time." Grandma answered quietly. "When I was waiting for lunch I knitted some and between duties I tatted. I always have 'pickup' work. That is, work that can be dropped or picked up as time is available. Before I know it, I have finished one thing and started another, and that is the way I keep my surprise drawer filled with pretty things which I love to give for birthday or holiday gifts."

"Oh," said Elsie, "I get your idea, Grandma, and I can apply it to my music. I do my regular hour without fail and then when I am waiting for dad to get the car ready I will run over my scales; or if I have spare time I could paste a few pictures in my scrap book. I guess, Grandma, I have let many a quarter of an hour slip by without accomplishing a thing. From now on I'm going after Miss Brown's prize."

"I'm sure you will get it, my dear, if you remember the words of a popular radio announcer who said,

In time, take time, while time doth last,
For time is no time, when time is past."

In the Cotton Fields

(*Continued*)

song: *She'll Be Comin' 'Round the Mountain When She Comes.* Peter looked up and laughed. But, seriously, grandfather explained.

"You know, *She'll be Comin'* is another old Negro spiritual. It used to be called, *When the Chariot Comes;* but mountaineers and railroad work gangs sang it until it has almost completely changed."

"Say," said Peter, "when I go home, I'll tell the boys that. They're always singing that at school." Peter had spent a fine week with grandfather, on the farm, and had learned much about the beautiful old songs of the Negroes, one of the most charming and melodious types of all American music.

A Poor Driver in Music Town

By Marjorie Knox

JIMMY and his piano teacher were riding within the city limits of Music Town Miss Morris had not been critical; she did not wish to make the trip disagreeable for Jimmy. Now she was so fretted by his driving that she had to speak.

"You're driving recklessly. Stop!"

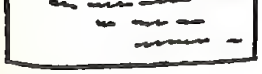
Jimmy applied the brakes.

"This is the four-four zone (*time*). You are traveling too fast for the city ordinance (*music rule*). Besides," continued Miss Morris, "you do not watch red lights at street intersections (*measure rests*). You can't get through traffic (*music notation*) that way. Your automobile (*piano selection*) will be completely wrecked if you do not slow down, watch lights, and read signs. Learn to look ahead as you drive (*play*), so that you know what is coming."

Jimmy's face brightened. "I see your point. My music sounds terrific because I play too fast and don't observe rests. Sometimes I over park on quarter note (*street*). I should stay there only one hour (*beat*); but my mind wanders and I park two hours (*beats*) instead. On half and whole note (*streets*) I didn't park the full time. "Funny," laughed Jimmy, "in Music Town you even get pinched for under time parking!"

"Rules are very important in Music Town," replied Miss Morris. "If they are continually disobeyed, it is not long before a new car (*new piece*) becomes dented and unrecognized."

"I will drive more carefully," Jimmy promised; and he kept his word.



DEAR JUNIOR ETUDE:

In my town we have many music clubs. The one I belong to is called the Czerny Club and I am the secretary and treasurer, as well as head of the program committee. I found making up the programs the most fun. This was easy as all I had to do was to pick out stories and poems from THE JUNIOR ETUDE; and, as we meet only once a month, we have a new ETUDE for each meeting. All our members have enjoyed the programs.

From your friend,
FRANCES MURPHREE (Age 15),
South Carolina.

DEAR JUNIOR ETUDE:

I have often seen THE ETUDE at my teacher's studio, and I read all the nice letters from far away.

I am learning the violoncello and piano, but I like the violoncello best. I like foot ball, too.

Ceylon, where I live, is a very beautiful place. I have never seen America, but I hope some Junior Etuders will write to me and tell me about the music in their big cities.

From your friend,
LESLIE POSTONJER, (Age 10)
45-2 Manning Mns.
Shorts Road
Slave Island
Colombo, Ceylon

My Piano

By Drusilla Congdon (Age 13)

Alone within the room it stood
With graceful case of finest wood;
And as I touched its ivory key
A lovely tone came back to me—
A heav'nly tone whose accents rise,
Ascending to the bright blue skies.
It faded till no earthly sound
Remained, as it went skyward bound;
But yet that tone of early morn
Just made me feel my soul reborn.

Airplane Flight

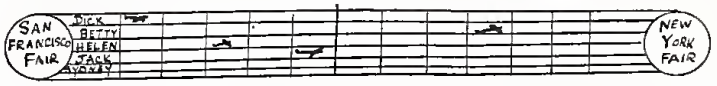
Scale Game

By MRS. W. P. WHEELER

EACH PUPIL has his own plane and can take part in the flight from New York to San Francisco and back.

The planes are cut from paper, colored and pinned to the chart.

As soon as a pupil can play the C major scale one note to a beat, with correct fingering he may enter the flight and pin his plane in the first space.



When he plays it two notes to a beat, he makes two spaces, and his plane moves into third space.

Three notes to a beat give him the sixth space; and four notes to a beat give him the tenth space.

Alternating quarters and eighths gives him three more spaces; and alternating quarters and triplets gives four more

Quarter notes in one hand and eighths in the other put the plane five spaces ahead.

When the plane reaches San Francisco or New York, the pupil tells what he saw there at the Fair and then comes back in the same way with another scale.

Any number of pupils may take part in the flight, or enter at any time.

Musical Twelvepins

By H. CORNELL

"MY, WHAT DOLEFUL FACES!" teased big brother Bob, glancing up from the Sports Page as the twins came slowly into the living room.

"We have to learn how to write major triads so Miss Dearborn will give us good marks in theory," explained Mary.

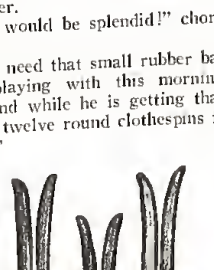
"Well, there is nothing very difficult about writing major triads. You can build a major triad on any tone by adding the third and fifth notes of the major scale that starts on the given tone."

"Oh, we understand that," said Mary; "but, just the same, whenever we try to write them down, we make lots of mistakes. And Miss Dearborn is going to test us on them at our lesson to-morrow."

"Suppose I show you a game that you can play while you are learning the triads," suggested brother Bob, laying aside his newspaper.

"That would be splendid!" chorused the twins.

"We'll need that small rubber ball I saw Roger playing with this morning," said Bob. "And while he is getting that, Mary may get twelve round clothespins from the laundry."



"Try to find pins with smooth flat heads that will stand alone," called Bob, as the little girl ran out of the room.

"The idea is to let each of these twelve clothespins represent one of the twelve keys that make an octave on the piano," explained brother Bob, when the children had returned with the required articles. "Roger may letter five clothespins with the names of the five black keys."

"Don't forget that each black key has two names—depending on whether we think of it as a sharp or as a flat," he added as the boy took a stubby pencil from his pocket and set to work.

"Do the seven remaining clothespins represent the seven white keys?" inquired Mary.

"Yes," answered Bob; "and you may mark each one accordingly."

When the children had finished, the clothespins were lettered: C - C♯ D♭ - D - D♯ E♭ - E - F - F♯ G♭ - G - G♯ A♭ - A - A♯ B♭ - B.

"Good work!" complimented brother Bob. "Now we are ready to play Musical Twelvepins."

The children stood the clothespins on the floor, about three inches apart, so that they formed a diamond shaped figure Then each player, in turn, stood about five feet from the clothespins and bowled at them with Roger's little rubber ball. After his turn, each player wrote down his score, not in letters, but in musical notes on a treble cleff that he drew for the purpose. Whenever anyone knocked over a clothespin that had two letters marked on it, he recorded both notes on his treble staff.

After they had each bowled six rounds, the two children and brother Bob sat down at a table with their scoring sheets in front of them and sorted their scores into major triads.

Mary found that she had scored: C - C♯ - D♭ - D - D♯ - E♭ - E - F♯ - G♭ - F♯ - G♭ - G - G - A - A♯ - B♭. She built four Major Triads: CEG - DF♯ A - E♭ GB♭ - F♯ A♯ C♯. She had to discard the four remaining notes because they do not form any Major Triad. Roger and brother Bob were able to build only three major triads each, so Mary won the game.

"I like this way of learning major triads ever so much," said Mary.

"So do I," agreed Roger, enthusiastically. "I am going to ask Miss Dearborn to let us play this game at the next meeting of our Music Club."

As usual, the JUNIOR ETUDE contests are omitted during July and August. The results of the June contests will appear in November.

Comin' Thro' the Rye

By Gertrude Greenhalgh Walker

BRUCE CAME HOME from school humming *Comin' Thro' the Rye.*

"Hello son," said his mother. "You sound very happy."

"Yes, mother, I am. We had music for our last period, and we sang *Comin' Thro' the Rye.* I can't get it out of my mind. You know that song was written by Robert Burns, the great Scotch poet. Miss Rex, our singing teacher told us she would give us extra credit on our reports if we brought into class any interesting material about the song or poet. Mother, you were born in Scotland. You should know a great deal about Burns."

"Oh yes, Bruce. It would take ages to tell you all I know about him. He loved his people, his native land, and its customs. Bruce, can you imagine what Burns saw when he penned the words *Comin' Thro' the Rye?*

"Yes, Happy people coming through the grain fields."

"Well, you are partly right, as Burns did see happy people; but the Rye is a shallow river, full of rocks. The water runs so low that people can cross it by stepping from stone to stone, and that is the scene Burns penned in his immortal *Comin' Thro' the Rye.*"

"Oh," said Bruce, "Miss Rex will surely give me a good mark for bringing in such an important yet little known fact about *Comin' Thro' the Rye.*"

JUNIOR ART CLUB
Ireton, Iowa

A Memory Test Game

By Annette M. Lingelbach

COPY with pen and ink the complete measures from three or more compositions which the club members have just memorized at their lessons. Cut these measures out, and put them in little boxes. Then give to each student the box which contains his own particular memory compositions. The one who can first arrange his compositions on the table in their complete and correct order, wins the prize.

You have to know your melodies perfectly to put them quickly and accurately together. Try this same test with scales, chords, and pieces which have been transposed from one key to another.

Music Land

By Fernando Horcasites (Age 13)

THERE is a place where I have BEEN (You don't need tickets to get IN); you just have all your scales to KNOW and with your chords play sweet and LOW Then you can float into the LAND of harps and flutes and concert BAND; and then from nowhere will APPEAR musicians you have longed to HEAR If you can make these things so GRAND—then you have been to MUSIC LAND!

The Threshold of Music

(*Continued from Page* 504)

serve that Brahms has fashioned the theme entirely out of triads, partly because triads are simple, noble chords, in keeping with the spirit of a chorale, and partly because triads are more ambiguous than seventh chords, and so are more musically interesting in modulation, since they keep us guessing which way the cat is going to jump.

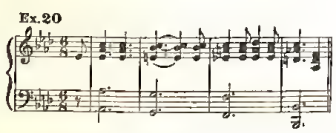
The theme starts in D minor (one flat), then moves to B-flat major (two flats). At the beginning of the third measure it sounds as if it were moving into E-flat major (three flats), with a dominant to tonic progression. But Brahms evidently decided not to advance any farther flatwards—for the E-flat chord turns out to be a subdominant, and the theme returns sharpwards from B-flat major (two flats) to F major (one flat) and then to C major (no flats or sharps).

One-Foot-in-the-Old-Key Modulations

IT FREQUENTLY HAPPENS that a piece of music rambles through a succession of keys without ever really losing track of the original key. The chords stand as sure enough evidence that a modulation has taken place; yet our ears insist that the music has remained true to its first tonality. If we examine this kind of modulation we will usually find that, while the chords move from key to key, the melody never once lands on a note foreign to the original tonality. The music steps out with one foot, but the other foot remains firmly planted on the old harmonic level.

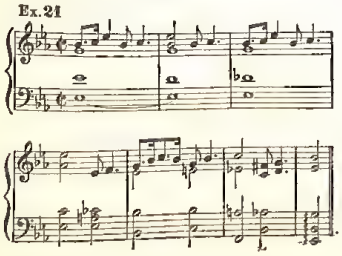
Take a melody like Liszt's well-known *Liebestraum,* for instance. Its harmony starts in A-flat major, moves in the second measure to F minor, in the third to B-flat minor, in the fourth to E-flat major, and in the fifth back to A-flat major again; but the tune, like a good old-fashioned wife, never strays from home. Here it is, in plain harmonies.

Ex.20



Or take this melody from Gershwin's *Innocent Ingenue Baby.*

Ex.21



We are never worried that the tune will carry us out of the key of E-flat major, although the harmony makes hasty calls at the keys of A-flat major and E-flat minor —and then, after a momentary return to E-flat, visits F minor and B-flat major, before returning to the home key. The melody, it will be noticed never deserts the E-flat major scale.

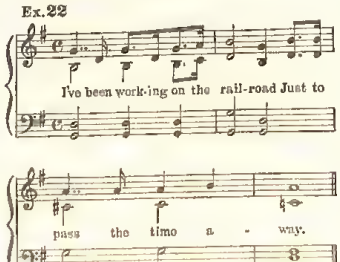
One-foot modulations are as common as rabbits in Australia. Popular songs, especially, are full of them. They help to make a piece of music colorful, without being too bewildering.

Sometimes this type of modulation is carried to the point of banality. Among the more hackneyed Broadway tunes, we often find the following stereotyped sequence of chords (the tune, let us say, being in C major): a triad on F followed by a dominant seventh on E, then a dominant seventh on A, another on D, and still another on G, which brings us back to the tonic triad of C. What it amounts to is a series of dominant sevenths, one blending into the next in accordance with the bass law, while the melody tightly clings to the skirts of the original key. A good example of this sequence can be found in the wartime song, *I Didn't Raise My Boy to Be a Soldier,* by Al Piantadosi. It will be found also in many of the older songs written by Harry Von Tilzer.

"Barber shop harmonies" are often the result of a blending of dominant sevenths belonging to neighboring keys. One neighbor chord in particular—the dominant seventh of the dominant—has been so overused that many listeners are heartily tired of it. But its usefulness cannot be denied. It is a staple article of musical diet, like potatoes—which, too, are dished out so often that many people become tired of them.

Here is an example of its use in *I've Been Working on the Railroad,* that should be familiar to everyone.

Ex.22



As you can see, this most common of all one-foot modulations does not take us out of the key at all. In the third measure we think we are moving into dominant tonality, but instead of our landing on the tonic triad of the dominant key we find ourselves on the dominant seventh chord of the tonic key. C-sharp, instead of rising to D as a well behaved leading tone ought to do, falls to C-natural, thus keeping us in the key of G.

Diversions of the Masters

(*Continued from Page* 498)

delicate precision which also characterizes all of his music, just as, in the softly tinted water color paintings, which he loved to make of the Alps, we are reminded of the lovely atmospheric qualities of his superb tonal landscapes.

Masters' Assorted Monkeyshines

OF THE DIVERSIONS of other composers, much less is known. Of Schumann and Weber, for instance, all we know is that they indulged in numerous literary activities. Schumann, as we all know, was editor of the German musical journal, *Neue Zeitschrift für Musik;* and in this he not only expressed much valuable criticism on music, but also gave full play to his soaring, and at times, fantastic imagination. Weber, too, could be critical in his own ingenious way, and he could criticize very unjustly, as on the occasion when he had the first and second violoncellos discuss their martyrdom on taking part in a performance of that great work which Weber considered a "musical monstrosity," Beethoven's "Fourth Symphony." To silence the complaining violoncellos, he at one time threatened them with the "Eroica." From this one would gather that Weber's genius lay only in composing, not in literary production; but his autobiography, *Tonkünstlers Leben,* reveals a startling degree of literary ability. He also left us an unfinished novel and many newspaper articles on newly invented musical instruments (Beethoven, also, showed great interest in the latter subject).

The diversions of Brahms were more limited. He liked nothing better than strolling in the country. When at home with one or two of his close friends, he enjoyed a glass of good Rhine wine. Occasionally he would play a droll joke, as on the occasion when, taking leave of his father, he left him a copy of Handel's "Messiah," telling him to open it in time of need and help would straightway "drop into his lap" —the "help" being (as his father learned later on, to his pleasurable astonishment) not the sublime music of the "Messiah," but several bank notes which were hidden among the leaves of the book.

Wagner's chief diversion consisted, not in his devising delicate means of giving money to others, but rather in his planning indelicate means of taking it. The maxim, "It is more blessed to give than to receive," was not applicable to Wagner's way of thinking. He loved nothing more than spending his leisure hours in buying beautiful clothing and perfumes, and in sending his bills to his friends, that they might render themselves worthy of posterity by paying for his luxuries. Occasionally, however, he would become nobler and buy costly gifts for his friends; but, since he invariably bought them with borrowed money, which he never bothered to return, his friends usually had the double honor not only of receiving Wagner's gifts, but of unknowingly paying for them as well. When Wagner was not engaged in these purse-draining activities, he was usually absorbed in his generously proportioned autobiography; but even more frequently he was found reading Shakespeare to his friends. He gave a very fine exhibition of how Shakespeare should not be read, and applauded himself with fitting enthusiasm. Or he would take to giving a one man rendition of one of his music dramas, and would end by turning the dramas into *tragedies.* He would be the leading tenor, baritone, soprano, and the whole operatic company, not to mention the orchestra; and the guests, after being subjected to several hours of this unique concert, would all take leave of him with the polite smiles of people whose great curse is that they are too well bred to say what they think; whereupon Wagner would become courteous and ask their pardon for his being too tired to favor them with an encore.

Should we not rejoice that we were not present at these Wagnerian concerts? Likewise, let us rejoice that, unlike Nanny, we never incurred Beethoven's displeasure, and that Schubert never threw cushions at our heads. But whatever the masters' diversions, let us be indeed thankful that they could forget their work long enough to remember that they were human beings. For, if it is for their works that we cherish them as geniuses, it is for their human characteristics that we love them as men. Even so does Mother Nature, in her abundant wisdom, bring us closer to her favored children and at the same time reserve for them a still more loving place in our hearts.

* * * * *

So, No Singing for Profit!

A Soviet teacher was conducting a class in arithmetic. "If a man buys six dozen apples for eighteen kopeks a dozen and sells them for thirty-six kopeks a dozen, what does he get?" A little boy waved his hand wildly. "A jail sentence," he shouted.

* * * * *

Which is Mighty Good Luck

Sir Frederick H. Cowen in his "Music as She Is Wrote," notes that a Part Song is a "short, unaccompanied piece of vocal music in several parts, which begins in one key and usually ends half a tone or more lower."

PIANO EDUCATIONAL WORKS
of Unusual Merit

Modern Piano Instruction Books by LOUISE ROBYN

•

TECHNIC TALES—Book 1

By Louise Robyn — **Price, 75 cents**

May be used in conjunction with any first grade instruction book for the piano. It contains the fifteen essential principles in first year piano technic, building up the child's hand so that his finger dexterity equals his music-reading ability, thus aiding his interpretative powers. Each principle is introduced in story element, a feature that appeals to the child's imagination and creates interest.

Teacher's Manual to Technic Tales—Bk. 1
Price, 75 cents

TECHNIC TALES—Book 2

By Louise Robyn — **Price, 75 cents**

A continuation of Technic Tales—Book 1 for the second year of study at the piano. It contains fifteen additional technical principles, including the trill, arm attack for single tones and triads, various crossing problems, alternate wrist action, finger staccato, melody tone, marcato chords, repeated notes, two-note slurs, etc.

Teacher's Manual to Technic Tales—Bk. 2
Price, 75 cents

CHORD CRAFTERS
Technic Tales—Book 3

By Louise Robyn — **Price, 75 cents**

The new and augmented edition of this work introduces the twelve fundamental chord-attacks—marcato, legato, staccato, hammer, arpeggiated, sforzando, pizzicato, accompaniment, single finger melodic, melodic high and low voice, passage chord, and alternate chords. These may be given to students about ready for grade 4.

THE ROBYN-HANKS HARMONY—Book 1

By Louise Robyn and Howard Hanks — **Price, 75c**

A JUNIOR COURSE, for students of ANY AGE, in written harmony, keyboard harmony, and ear-training, suitable for private or class instruction. A MASTER KEY for the teacher is included as part of the book. The nature of the lessons is that of a chain of fundamental harmonic facts, each necessary to complete the preparation for the mature study of harmony.

THE ROBYN-HANKS HARMONY—Book 2

By Louise Robyn and Howard Hanks — **Price, 75c**

This book continues the development of the material contained in Book One, and also includes a MASTER KEY for the teacher. Years of pedagogic experience have gone into the preparation of this book.

THE ROBYN-HANKS HARMONY—Book 3

By Louise Robyn and Howard Hanks — **Price, 75c**

This new book carries on the work of Book 1 and Book 2, taking the student along in harmonic study right up to a point where continued work may go on into four-part writing. The authors of this book, and the two preceding books, are highly esteemed members of the faculty of the American Conservatory of Music, Chicago, Illinois.

Instruction Material for Juveniles

•

A PLEASURE PATH TO THE PIANO

By Josephine Hovey Perry — **Price, $1.00**

This fascinating study book for the very youngest student of the piano starts as a rote-playing book wherein the child (a) sings and plays a selection by rote, (b) reads what has been played, and finally, (c) writes it. Gradually the young student is advanced until reading and playing are welded into one. All of the material is presented in story form and the book abounds in illustrations that appeal to the child imagination. Ask for FREE copy of brochure on the psychology, pedagogy and procedure in pre-school piano teaching.

THE HOUSE THAT JACK BUILT

By Josephine Hovey Perry — **Price, 75 cents**

This is a splendid book for helping little children of primary grade ages to learn to read music notation and to play on the piano keyboard that which they read. By means of note, key, and finger charts it makes very clear the relation of the position of the notes on the staff to the keys of the piano. There are many charming illustrations accompanying the attractive little pieces and showing very graphically the various interval skips in a unique manner.

BUSY WORK FOR BEGINNERS

A Writing Book for Little Pianists

By Josephine Hovey Perry — **Price, 60 cents**

The object of this book is to furnish entertaining and constructive "busy work" to little folk beginning piano study. Especially is this useful in class instruction. It aims to teach the relationship between the fingers, piano keys, and their note representation on the grand staff. All directions are in rhyme. Teachers of private pupils frequently assign this book as "home work" to stimulate the child's interest.

MORE BUSY WORK FOR THE PIANO BEGINNER

A Writing Book with a Musical Approach

By Josephine Hovey Perry — **Price, 75 cents**

The immense success of the author's previous book "Busy Work for Beginners" inspired the publication of this book giving carefully prepared "busy work" for pupils who have advanced to the First Grade in music. It may be used, especially in class teaching, with any modern piano instruction book.

FOLK SONGS AND FAMOUS PICTURES

By Mary Bacon Mason — **Price, $1.00**

A method book designed to meet the needs of piano beginners from seven to eleven years of age. Notation, rhythm, scales, keyboard harmony, transposition and musical form are presented in a most efficient and unique manner. Three dozen art pictures and over a half-hundred cards are provided. The former are to be cut out and pasted in the book at designated places; the latter are cut out at the teacher's direction and the item of information they contain memorized.

WHEN WE GO TO CHURCH

Fifteen Favorite Hymns Made Easy to Play

By Evelyn Townsend Ellison — **Price, 75c**

When a child begins the study of piano, almost the first desire is to play familiar tunes, especially hymns, to please fond parents. Since hymns are written to be sung in four-part harmony, they are too difficult for the beginner to master until a certain degree of proficiency in reading and playing has been attained. In this collection, fifteen of the best known hymns, including *Abide With Me, Stand Up, Stand Up for Jesus, O Come, All Ye Faithful* and *Jesus, Saviour, Pilot Me*, have been arranged very simply, without losing the familiar harmony. Also, the original keys have been kept so that they may be used to accompany singing. In the home, at Sunday School, or wherever children are asked to play hymns, this book will prove of real service.

A Noteworthy Piano Course...

BERNARD WAGNESS PIANO COURSE

•

The Preparatory Book
of the Bernard Wagness Piano Course

Its New, Logical and Practical Procedures Lead to Real Achievements with Beginners

The individualized steps, which concentrate on each separate and distinct problem in the young piano pupil's beginning lessons, gradually develop and correlate each utilized faculty. These faculties—the tactile, the aural, the mental, the visual, and the rhythmic—then are coordinated in synchronous use through phrase-wise reading. This book gives a new approach to reading, presented and developed through logical laws of physiology, psychology, and pedagogy.
The "Wagness Preparatory Book" will serve as a most helpful preliminary book to any Piano Course or Method. It will serve the veriest beginning needs in private or class piano instruction.

Price, 50 cents

Book One
of the Bernard Wagness Piano Course

Excels in Features of Vital Importance to Teaching with Success

A full array of *Keyboard Diagrams* correlating through three octaves with notational principles. A thorough course in *Rhythmic Training*. A completeness in *Flash Card Assignments*. An adequate illustrated approach to *Keyboard Harmony and Transposition*.
A detailed illustrated course in *Piano Technic* objectively developing (1) Suppleness of arm and wrist, (2) Organization of the hand, (3) Passage Legato. A most even graduation of *Reading* material. A superb pedagogic development of Ear Training that makes teaching of piano beginners a grateful undertaking and makes first piano playing efforts a delighting experience.

Price, $1.00

Book Two
of the Bernard Wagness Piano Course

So Well Planned for this Stage of Study as to be Suitable for Following Any First Instruction Book

Progress is a paramount aim in this book and it is achieved as rapidly as is logically consistent with proper technical support, good ear discernment, and basic musicianship. The supplementary pieces which are used throughout this book supply the pupil with a first recital repertoire of a commendable character. These pieces "match up" and progress in the right sequence with the principles of keyboard harmony made clear in the moving along of lesson materials. Technic needs are developed through copiously illustrated principles to be practiced in gaining greater ability in mental control over the hands, arms and fingers.

Price, $1.00

FREE TEACHER'S MANUALS

Booklets giving valuable suggestions for teaching procedures with the above works will be sent FREE to any interested teacher upon request.

OLIVER DITSON CO.

THEODORE PRESSER CO., Distributors, 1712 CHESTNUT ST., PHILADELPHIA, PA.

Everything You Want to Know About

MUSIC

is in this Magnificent one volume ENCYCLOPEDIA Edited by DEEMS TAYLOR

Here—brought to you by Deems Taylor in one beautiful 900-page book—is a musical education that covers all branches of music and its rendition—opera, concert, radio, phonograph—past and present. Over 100,000 copies have already been sold. So outstanding in its field is this great book that, to reach an even wider circle of genuine music lovers, it has been *completely* brought up-to-date (to October, 1938), and its price has been reduced from $6.00 to ONLY $2.95. And even *this* small amount may be paid in easy installments—if, after 5 DAYS' FREE EXAMINATION, you love the book and decide to keep it.

IF you were to select an authority to guide you through the whole field of music—to help you get more deeply-felt enjoyment and meaning out of every symphony, opera or other musical creation you ever hear—it would certainly be DEEMS TAYLOR! No musical authority is better known for his ability to talk and write so simply and fascinatingly as to magically open up to music lovers a new world of understanding and pleasure.

Over 15,000 Separate Entries; The Stories of 90 Great Operas

Read *very carefully* the Table of Contents at the right. Here, for example, is a pronouncing biographical dictionary of musicians—with 8500 entries—giving date and place of birth, death, their education and training, what they composed, when and for what instruments. Here is a complete dictionary of over 7,000 musical instruments and terms, with a key in 16 languages.

Ernest Newman gives you the synopses of 90 operas current in present-day repertories. Special biographies of Great Musicians have been written by Parry, Krehbiel, Newman, Huneker, Crofé, Finck, and other great authorities.

29 Special Articles

Twenty-nine special articles answer your hundreds of questions about music, about the various instruments, their histories, tonal ranges, peculiarities, purposes and relations to the orchestra—about Harmony, Notation, Theme and Motif, Radio Music, Phonograph Music, Swing and Jazz, Acoustics, The Conductor—and the many other subjects listed at the right.

Read It 5 Days FREE

The more you know about music the more rich and full your whole life will become. Let the Music Lovers' Encyclopedia show you how to enjoy *to the full* the pleasure you may be missing. *See for yourself* why this is a book which you and your children should have! Simply mail the coupon and it will be sent to you for 5 days' free reading.

Partial Contents

Interesting *charts* of Keyboard, Scales, Intervals—Dance Rhythms, Signs, Symbols—Times, Rhythms—Graces, Embellishments — Greek, Church Modes—Pitch, Ranges of Voice, Instruments.

COMPOSERS

Over 8,500 entries, giving full names, dates, works, and brief biographies of all major and minor composers, instrumentalists, vocalists, music critics, writers.

Fully up-to-date, containing material on modern figures, classical and popular, such as Gershwin, Ravel, Tibbett, Stravinsky, Paul Whiteman, Jerome Kern, etc.

In addition there are 36 articles and short biographies on the lives and music of all the greatest composers. Fascinating life-story word pictures of Bach (including a chart of the Bach Family Tree), Beethoven, Brahms, Rimsky-Korsakoff, Mozart, Sibelius, Wagner, Debussy and many others—by Deems Taylor, Huneker, Newman, Krehbiel, and other authorities.

OPERA SYNOPSES

The stories of 90 great operas, giving plot, characters, composer, librettist, etc. Every opera included in modern repertoires, plus some of the rarer works.

NOTATION, HARMONY, FORM

A storehouse of technical information. This section explains simply, and in non-technical language, about sonatas, overtones, symphonic poems, movements, dominants, canons, and many others.

Numerous additional articles, by noted experts, contain a wealth of illustrated material for beginner and accomplished musician alike.

INSTRUMENTS

Thorough descriptions of all instruments of the orchestra; histories, tonal ranges, peculiarities, greatest exponents of each.

TERMINOLOGY

Complete dictionaries of foreign proper names, abbreviations, titles, dignities, institutions, musical terms.

DEFINITIONS, PRONUNCIATIONS

How to pronounce every foreign name, word common to music—168-page pronouncing and defining dictionary. Complete *phonetic* table for Americans, to use correctly musical terms in 16 languages.

SPECIAL ARTICLES

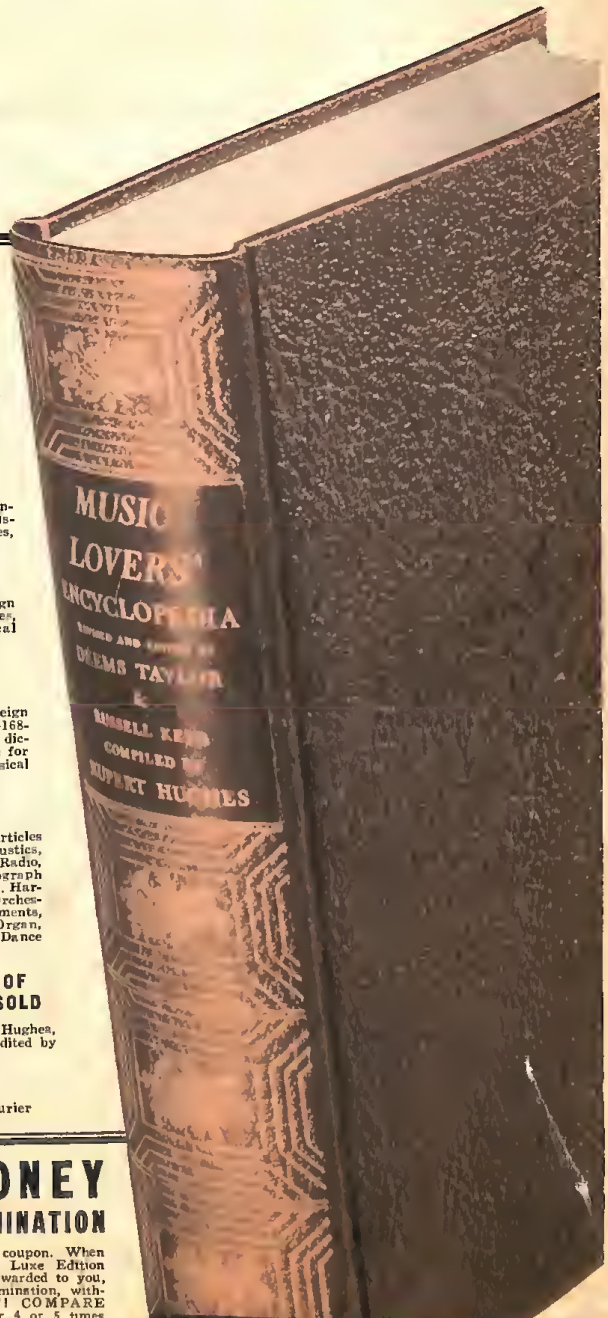
29 modern, non-technical articles on all phases of music—Acoustics, Counterpoint, Jazz, Swing, Radio, Opera, Fugue, Oratorio, Phonograph Music, Conductor, Altered Chords, Harmony, Notation, Piano Studies, Orchestration, Hymnology, Band Instruments, Leading Motives, Folk Song, Organ, Orchestration of Theatre and Dance Music, many others.

OVER 100,000 COPIES OF THIS BOOK HAVE BEEN SOLD

Originally compiled by Rupert Hughes, completely revised and newly edited by

DEEMS TAYLOR

and Russell Kerr,
Assoc. Ed. of Musical Courier



Only $2.95 Complete

Read It 5 Days Free . . .
Without Cost or Obligation

5 DAYS' FREE EXAMINATION

Nelson Doubleday, Inc.
Dept. E8, Garden City, N. Y.

Please send me at once, for 5 days' free examination, the 900-page MUSIC LOVERS' ENCYCLOPEDIA, in De Luxe Fabrikoid binding. When my copy arrives, I may read it for 5 days with the full understanding that if I decide not to keep it, I may return it to you with no further obligation. Otherwise, I will send you only $1 as first payment, $1 one month later, and 95 cents one month after that, as payment in full.

Name .....

Address .....

City ..... State .....

☐ Check here if, for your own convenience, you prefer making a single remittance instead of three, and enclose your check or money order for $2.95 as payment in full. Same 5-day money-back privilege applies, of course.

SEND NO MONEY

5 DAYS' FREE EXAMINATION

You need send no money with the coupon. When this golden-stamped, fabrikoid-bound De Luxe Edition of the Music Lovers' Encyclopedia is forwarded to you, merely accept it for five days' free examination, without the slightest obligation. READ IT! COMPARE IT with any book of its kind selling for 4 or 5 times its price! Then, if you wish to return it, do so and forget the matter. If, on the other hand, you feel that it opens up to you a whole new world of musical appreciation, understanding, and pleasure, then send us only $1 and the balance in two payments: $1 one month later and 95 cents one month after that. (Only $2.95 in full, instead of its former price, $6.00.)

You will risk nothing in mailing this coupon. When the moment's time needed to fill it out and the cost of the stamp to send it. Will you mail it at once? NELSON DOUBLEDAY, INC., Dept. E8, Garden City, New York.